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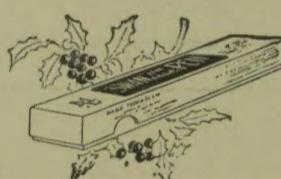
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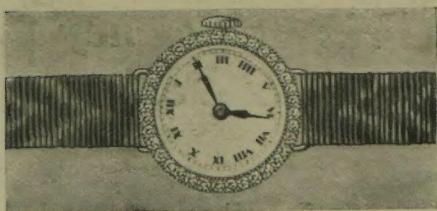
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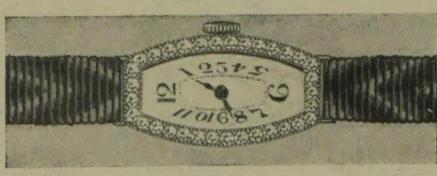
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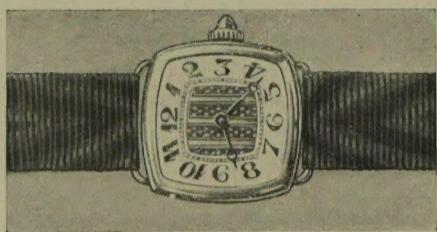
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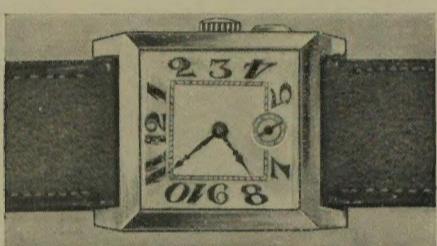
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W 99



W 100



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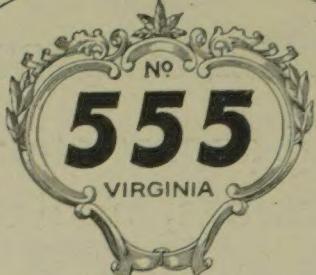
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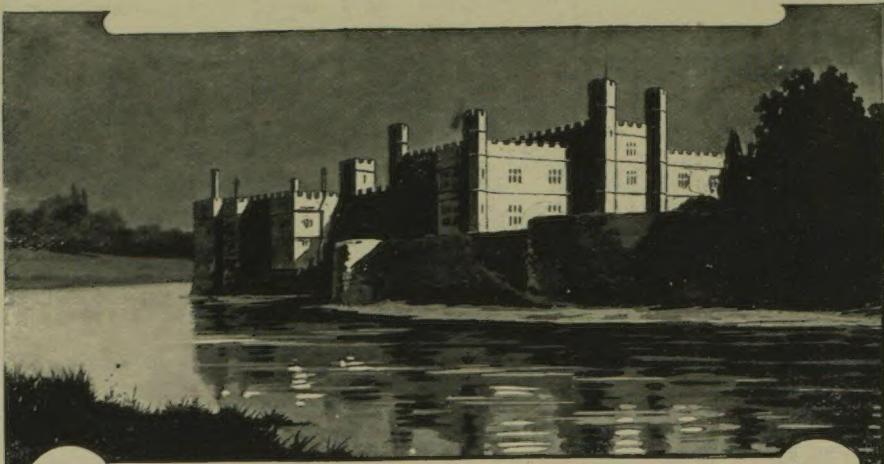
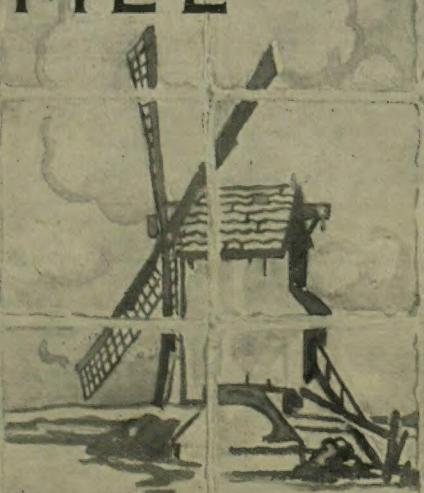
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IN the olden days defence against enemies was a matter of prime importance. Castles such as this one were built for security to save the owners and their goods and chattels from the ravages of intruders. It was a case of Safety First.

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Make the Chart your Guide and use consistently the grade of Gargoyle Mobiloil specified for your car. In doing so you are placing Safety First.

You can buy Gargoyle Mobiloil in quart, half, one and four-gallon sealed cans, in five and ten-gallon sealed drums, and in barrels and half-barrels. Ask your dealer to drain off the "worn-out" oil and replace with the correct grade of Gargoyle Mobiloil.

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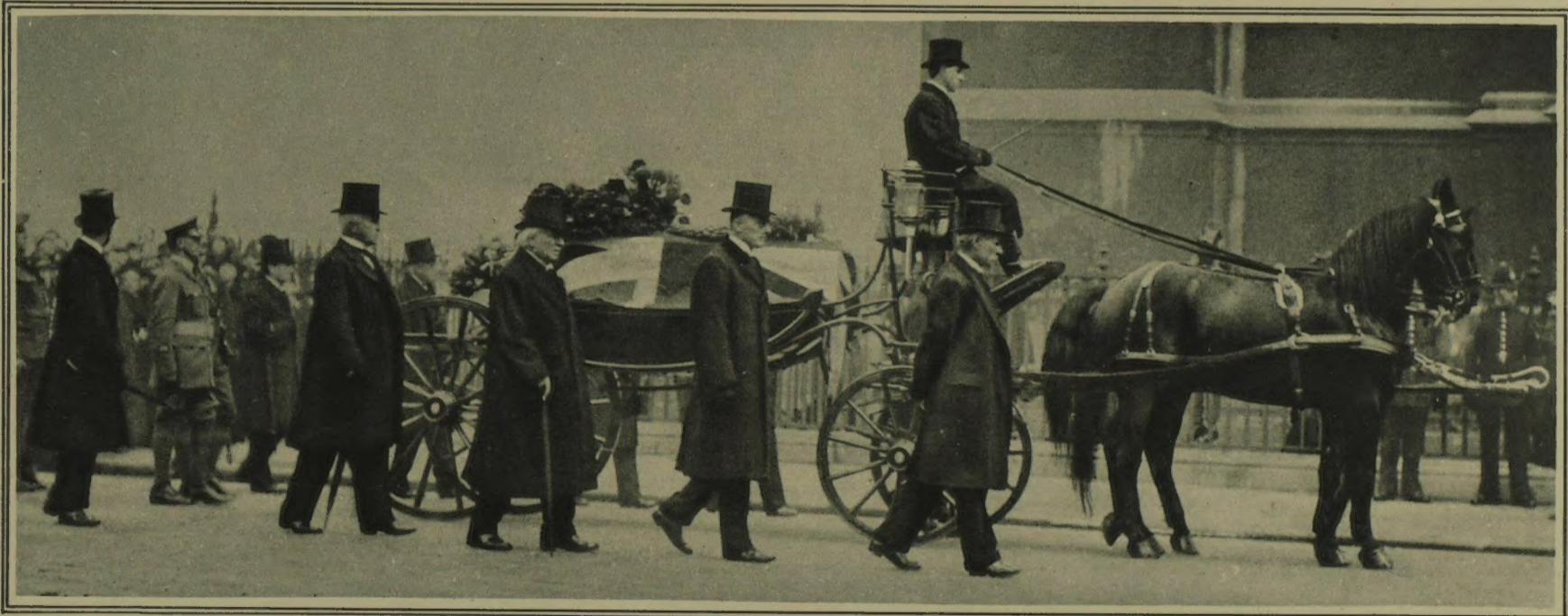
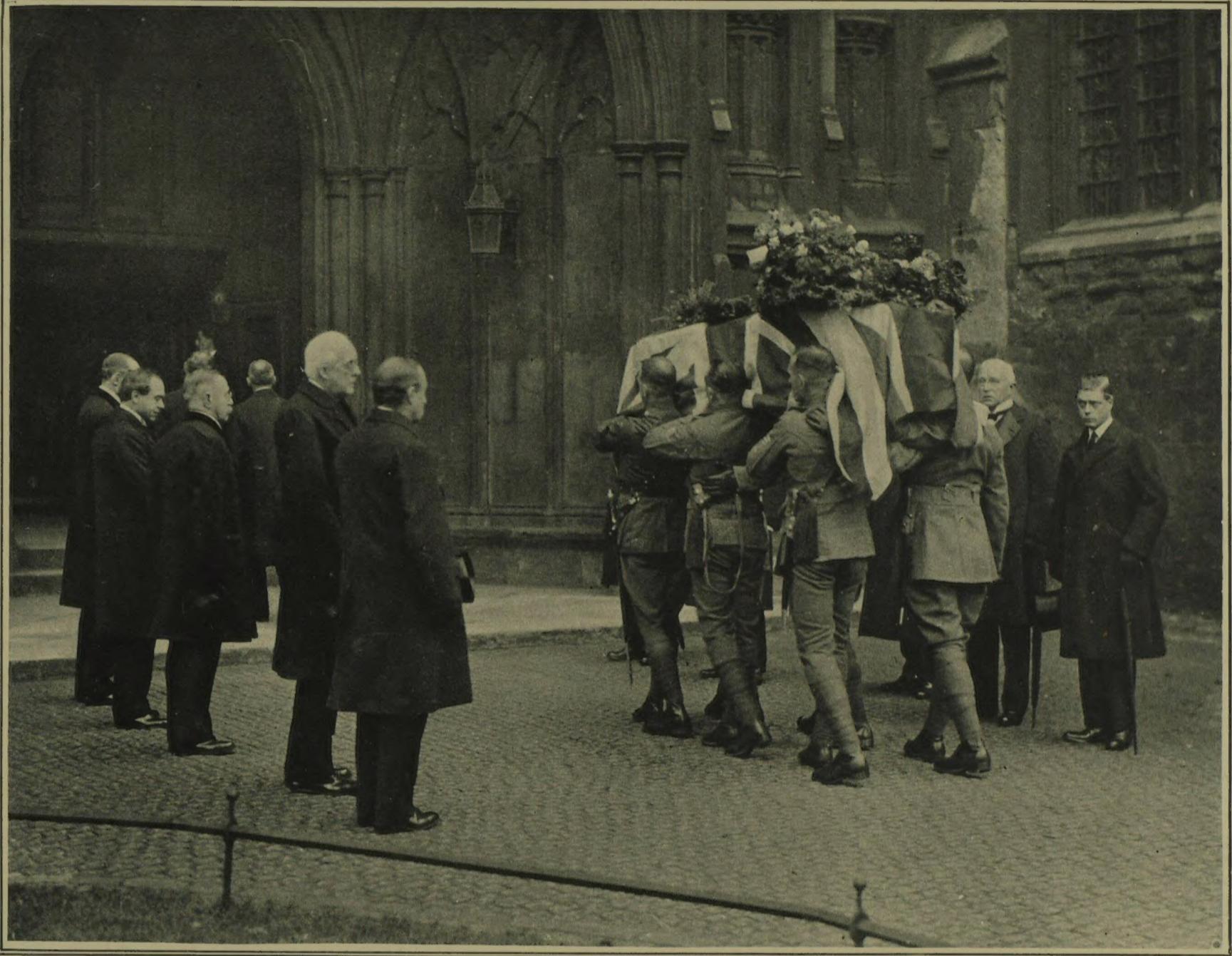
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, NOVEMBER 10, 1923.

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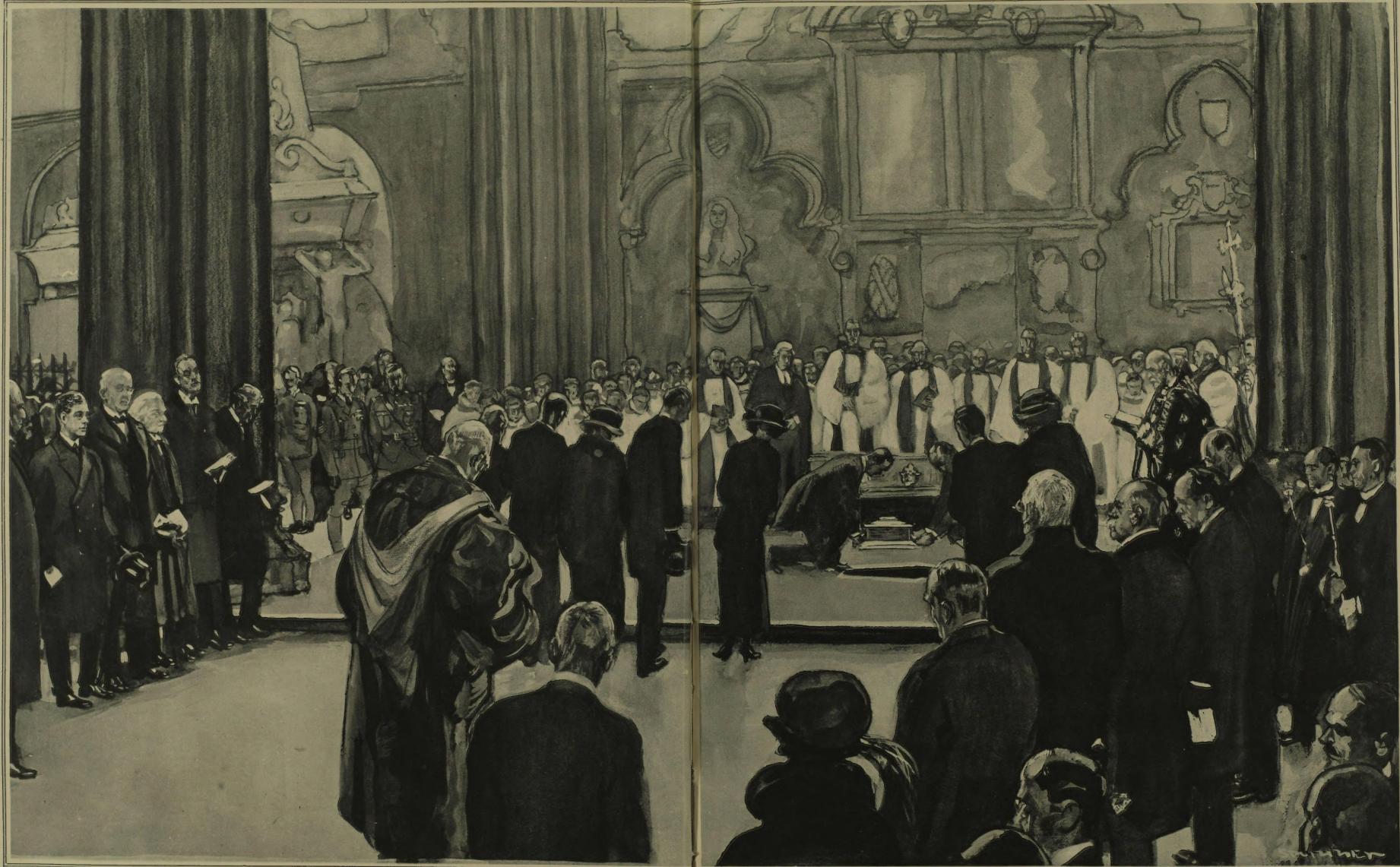
THE BURIAL OF MR. BONAR LAW—(1) THE COFFIN AND PALL-BEARERS; (2) THE HEARSE AND PALL-BEARERS.

The funeral of Mr. Bonar Law, the ex-Premier, in Westminster Abbey on November 5, was a striking proof of the affection and esteem which his character inspired among all those with whom he had been associated, as well as among the nation at large. As the hearse arrived at the door of Westminster Abbey, the pall-bearers on the right of it were (as shown in our lower photograph, from left to right): the Prince of Wales, the Speaker (Mr. Whitley), Mr. Asquith, Mr. Austen Chamberlain, and Mr. Ramsay Macdonald. On the other side of it walked, in the same order, the Prime Minister (Mr. Baldwin), Lord Balfour, Lord FitzAlan,

Lord Beaverbrook, and Lord Carson. The coffin, draped in the Union Jack and covered with flowers, was carried into the Abbey (as shown in our upper photograph) by a bearer party consisting of non-commissioned officers of the King's Own Scottish Borderers and the Royal Air Force, to which Mr. Bonar Law's two sons killed in the war had respectively belonged. On the right are seen the Prince of Wales and Mr. Whitley, the other pall-bearers on that side being hidden by the soldiers. Those on the left are (from left to right) Lord Carson, Lord Beaverbrook, Lord FitzAlan, Lord Balfour, and Mr. Baldwin.

"ASHES TO ASHES": THE BURIAL OF MR. BONAR LAW IN WESTMINSTER ABBEY—OUR SPECIAL ARTIST'S IMPRESSION.

DRAWN BY STEVEN SPURRIER, R.O.I. OUR SPECIAL ARTIST IN THE ABBEY.

THE CENTRAL MOMENT OF THE CEREMONY IN THE ABBEY: THE CASKET (REMOVED
REPRESENTATIVES OF THE KING, LORDS AND COMMONS.

The burial of the ashes of Mr. Bonar Law in Westminster Abbey, at noon on November 5, was marked by a great simplicity that was in keeping with his character, and immensely impressive. The coffin was brought in procession from St. Columba's (Church of Scotland), Pont Street, where it had rested since the cremation, and at Buckingham Gate the cortège was joined by the pall-bearers, who represented the three estates of the Realm. The coffin was carried into the Abbey (as shown on our front page) by non-commissioned officers of the Royal Air Force and the King's Own Scottish Borderers, in which Mr. Bonar Law's two sons who fell in the war had respectively served. The Dean of Westminster (Bishop Ryle) conducted the Burial Service, assisted by the Archbishop of Canterbury, who pronounced the Blessing, and the Archbishop of York, who read the Lesson. The place chosen for the grave is in the second bay of the south side of the Nave. Our drawing shows on the left (from left to right) Lord Curzon and five of the pall-bearers—the Prince of Wales (representing the

FROM THE COFFIN) BEING LOWERED INTO THE GRAVE, IN THE PRESENCE OF THE
AND THE ARCHBISHOPS OF CANTERBURY AND YORK.

King), the Speaker (Mr. Whitley), Mr. Asquith, Mr. Austen Chamberlain, and Mr. Ramsay MacDonald. In the centre foreground (in vestments) is the Rev. Dr. Archibald Fleming, who had conducted the service at St. Columba's. At the step are the chief mourners, including Major-General Sir Frederick Sykes (son-in-law) and Lady Sykes (second and third from left). Mr. Bonar Law's two surviving sons (Mr. H. R. and Mr. R. K. Law), Miss Law (his sister), and Miss Catherine Law (his other daughter). On the right (near the pillar) is the Dean of Westminster, with the two Archbishops beyond, and in the left background are the military bearers. In the right foreground are the other five pall-bearers (from left to right), the Prime Minister (Mr. Baldwin), Lord Balfour, Lord FitzAlan, Lord Beaverbrook, and Lord Carson. The great congregation was representative of British public life, and of the foreign Embassies and Legations. Among the many wreaths were those sent by Queen Alexandra, the Cabinet, and the French Government.—Drawing Copyrighted in the United States and Canada.—C.R.



BY G. K. CHESTERTON.

MR. EDWARD SHANKS, an admirable critic, in criticising a little book of mine largely consisting of excerpts from this page, questions my argument upon two points. I acknowledge that he questions my logic in the most friendly fashion. Unfortunately, I cannot think he questions that logic in a logical fashion. And, still more unfortunately, it is very difficult to thrash out these logical questions thoroughly in our scattered and sometimes scatter-brained journalism. A man may be quite confident that his logic is right and the other man's wrong, and that it could be proved in a sufficient number of pages, just as a chess-player may be quite certain that his opponent will be mated in fifteen moves. But it does not follow that a crowd of total strangers will wait to watch us playing chess. Mr. Shanks and I have not only to amuse ourselves like chess-players, but to amuse other people like knockabout comedians. And if I were to set forth Mr. Shanks's fallacy in a series of really systematic steps, it would look about as amusing as a page of chess problems to people who do not play chess.

This applies especially to his first point, which concerns that interminable business of determinism, which is about the dullest thing in the world. It must suffice to say here that, in reference to a suggestion of Mr. Arnold Bennett's that we should be more merciful to men and refrain from blaming them, I pointed out that even those who refuse to blame still propose to punish; and it might be kinder to blame than to punish. To this Mr. Shanks answers that we have to choose to whom we would be kind, the criminal or the victim. But this is to miss the whole point of the original suggestion. Mr. Bennett was emphatically not choosing to whom he would be kind, the criminal or the victim, and selecting the victim; he started out with the definite idea of being kind to the criminal. And for that purpose I deny that anything is gained by eliminating blame. By eliminating blame we eliminate the only thing that might eliminate punishment. We eliminate the only thing that might be a softer substitute for punishment, that might soften or awaken a man so as to avoid punishment. We are not discussing whether we are in a general way justified in punishing the criminal. Of course we are; Mr. Shanks thinks so and Mr. Bennett thinks so and I think so. But, though punishment may be just, there is nothing in this theory to make it more merciful. As I showed in my essay, the elimination of the idea of blame and responsibility is far more likely to make it infinitely merciless.

The other point is more doubtful and yet more easy to discuss. I said that it was silly to forbid a boy to have a bow and arrows on the ground that it was a dangerous toy, considering that the boy is always moving among objects that are much more dangerous than the most dangerous toy. I instanced kettles, carving-knives, boiling baths, and similar things; and my critic hesitates to accept the argument, because he says that, after all, we must have kettles and carving-knives, and we are not obliged to have bows and arrows. And this answer does really raise a much larger and more interminable question, and one more easy to debate in a popular fashion than all the pedantries of that fatalism which so stiffly poses as forgiveness. To begin with, it is not easy to be so positive about what we must have and what we need not have. We might begin with the already adduced example of a bath, and especially a bath-room. Seeing that a bath-room hardly exists in any house over fifty years old, it is historically a little disproportionate to suppose that humanity cannot exist without bath-rooms. Aristotle and Alexander the Great and Dante and Francis of Assisi lived

without hot water laid on to the house. If they had had hot water laid on to the house, it is certainly possible that Aristotle might have scalded himself to death in infancy, so that we should never have had the advantage of the Ethics; and Dante might have boiled himself alive as a baby before writing even the "Vita Nuova." There would have been a very valuable child sacrificed to something which we cannot possibly say he was forced to have, because in fact he did not have it. In the same way, it is not really necessary even to have carving-knives, though it may be necessary to have butchers' cleavers. Down to the most recent times, at the banquets of Balkan princes, the royal host rose at the head of the table and sundered a sheep with his sabre. We could tear a leg of mutton with our fingers and eat it with our fingers. If a Homeric hero in his boyhood only used his fingers, without using a knife, he certainly could not get lockjaw by using a knife. If a modern boy is badly hurt with a knife, he is hurt by something he

of a healthy and happy life, every boy will require a bow and arrows.

All our fragmentary thinking and talking is in this use of the word "necessary," as when somebody says that this is necessary and that is not necessary. I hear the voice of serene and philanthropic persons saying that beer is not necessary or that tobacco is not necessary, when they are dealing with paupers or sufficiently poor and helpless people. But, as a matter of fact, in these ordinary human relations at least, the word "necessary" is not only insufficient in logic, but almost insufficient in grammar. It is not only an inconclusive argument, but almost an uncompleted sentence. It is rather as if a man were to say "Beer is almost" and then stop, or as if he were to say "Tobacco is rather" and then put his hand upon his mouth. We cannot really ask the question, "What is necessary?" without adding the question, "Necessary to what?" It might be maintained that

human blood is necessary to a man-eating tiger. But that would only raise the question of whether a man-eating tiger is necessary. Or rather, it would raise the question of who or what it was, in the last resort, to whom or to which, a man-eating tiger is necessary. We might think the scientific ideal of having a perfect and complete set of live specimens at the "Zoo" so important as to be worth the lives of periodically sacrificed keepers, or even of carefully selected visitors. But we probably do not, in that ultimate sense, think that the "Zoo" is necessary. Yet anybody might talk in an ordinary way of the "Zoo" as a necessary institution. Or again, we might belong to some of those new and rising religions in which the modern mind finds a harmonious unification of the elemental worship of Nature with the mystery of the East. Thinking along these speculative lines, we might come to regard the tiger as a god. In that case we should be taking a strictly logical step if we inferred that the god was one properly to be propitiated by human sacrifice. In that case the sacrifice would be necessary and the human would not be necessary, except as regards his brief but glorious career as a human sacrifice. But again it is probable that most of us have not yet advanced so far in our initiation into the mystical secrets of the higher Asiatic cults. We are as yet, so to speak, only in the outer courts of the temple, and we have to be content with milder and more legal methods of sacrificing men to animals. But, in any case, the point is that when we say

"necessary" we mean necessary to something, whether we uphold the sacredness of human sacrifice or the sacredness of human life.

Now if we assume for the sake of argument what is called the sacredness of human life, we can at least apply some sort of test. Certainly beer and tobacco are not necessary to human life, in the sense of the continuity of bare bodily life. Neither are boots nor table-legs necessary to bare bodily life. Still less, of course, are soap or tooth-brushes necessary to that life. When we say they are necessary, we are really shifting our original ground and thinking of another sort of life—or rather, of life in another sense. We mean necessary to such a life as we desire a man to lead. And that brings in a hundred controversies, of course, about what sort of life we do desire him to lead. On the face of it, one man has as much right to call soap a luxury and beer a necessity as the other man has to call beer a luxury and soap a necessity. It all depends on what picture we make in our minds of a perfectly sane and civilised human life; and there are some of us for whom a very natural part of that picture consists of a man drinking a mug of ale after his labour and a little boy playing with a bow and arrows on the green.



THE ANGLO-SWEDISH ROYAL WEDDING: THE BRIDE AND BRIDEGROOM, WITH THE BRIDESMAIDS, TRAIN-BEARERS, AND BEST MAN.

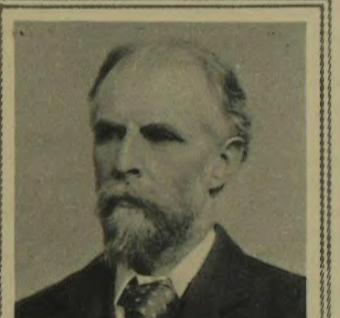
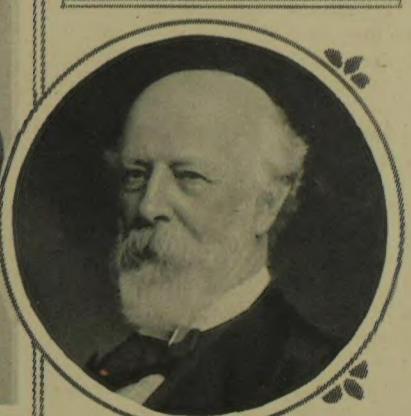
In the centre are the Crown Prince of Sweden and his bride (Lady Louise Mountbatten). In front (sitting on the ground) are the bride's train-bearers, her little nephew and niece, the Earl of Medina and Lady Tatiana Mountbatten, children of her brother, the Marquess of Milford Haven. The four bridesmaids (daughters of the bride's sister, Princess Andrew of Greece) are (from left to right) Princesses Sophia (seated), Cecilia, Theodora, and Margaret (seated). Standing at the back is the bridegroom's brother and best man, Prince William of Sweden. Further photographs and an account of the wedding appear on another page.—[Photograph by F. A. Swaine.]

need not have had—by something many others have never had. I am not arguing that the boy should not have a knife; still less that he should not have a bath. I am only pointing out that we only say the boy must have these things, because we think he must be a certain kind of boy. Now it is surely pardonable to say that a boy must have a bow and arrows because he must be a certain kind of boy.

A mediæval gentleman would probably have expected his son to learn the use of the bow, exactly as a modern gentleman would expect his son to learn the use of the bath-room. The one would call the bow a necessity, as the other would call the bath-room a necessity; but neither would really mean so much that it was a necessity as rather that it was a normal luxury. The two might very well say much the same thing about the bow and the bath—that they were healthy, that they were manly, that they were worthy of an Englishman, and all the rest of it. But in saying that they were necessary, they would raise a very much neglected but very fundamental question about the nature of the necessity. It is obvious that the polite appliances of to-day are only required by a certain social ideal of a healthy and happy life. And it is surely tenable that, under a somewhat freer ideal

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, MILES AND KAYE, PHOTOPRESS, LAFAYETTE, C.N., L.N.A., TOPICAL, AND ALICE HUGHES.

STARTER OF ALBERT HALL
SATURDAY "PROMS" :
SIR LANDON RONALD.ONE OF THE NEW CITY
SHERIFFS: MR. THOMAS
M. DRON.THE NEW LORD MAYOR
OF LONDON: ALDERMAN
SIR LOUIS A. NEWTON.ONE OF THE NEW CITY
SHERIFFS: MR. RICHARD
C. SENNETT.A FAMOUS CRIMINAL
COUNSEL: THE LATE
MR. HUNTRY JENKINS.A GREAT CRIMINAL
JUDGE: THE LATE SIR
ALBERT BOSANQUET.ELECTED FIRST PRESIDENT OF THE
REPUBLIC OF TURKEY: MUSTAPHA
KEMAL PASHA, WITH HIS WIFE.SALUTED AS HE PASSED THE NAVAL REVIEW: MR. HARVEY (EX-U.S. AMBASSADOR),
WITH HIS WIFE AND GRAND-DAUGHTER, IN THE "AQUITANIA."MENACED WITH DEPOSITION BY RE-
PUBLICANS: KING GEORGE II. OF
GREECE AND QUEEN ELIZABETH.ELECTED AT YEOVIL: MAJOR
G. F. DAVIES, M.P. (CONS.).TO MARRY LORD CARNEGIE ON NOVEMBER 12:
PRINCESS MAUD, A NIECE OF THE KING.TO MARRY PRINCESS MAUD: LORD CARNEGIE,
ELDEST SON OF THE EARL OF SOUTHESK.A DISTINGUISHED PSYCHO-
LOGIST: THE LATE PRO-
FESSOR JAMES SULLY, LL.D.ELECTED FOR RUTLAND AND
STAMFORD: MR. N. W. SMITH-
CARINGTON, M.P. (CONS.).FORMERLY PROFESSOR OF MED-
ICINE AT CAMBRIDGE: THE LATE
DR. P. W. LATHAM.

Sir Landon Ronald has inaugurated popular Saturday night Promenade Concerts at the Albert Hall, whose famous orchestra he conducts.—The new Lord Mayor, Alderman and Colonel Sir Louis A. Newton, is by profession a surveyor. Mr. Thomas M. Dron is also a surveyor and auctioneer. Mr. R. C. Sennett is a furrier and skinner, and Master of the Feltmakers' Company.—Mr. Huntly Jenkins had a large practice at the Central Criminal Court, and the London, Middlesex, and Sussex Sessions.—Sir Albert Bosanquet, who was of French Huguenot descent, was Common Serjeant of the City of London from 1900 to 1917, and had since sat occasionally as additional Judge at the Central Criminal Court.—Mustapha Kemal Pasha was unanimously elected President of Turkey when the Republic was proclaimed at Angora on October 29. Last February he

married Latifeh Hanoum, daughter of Moharem Ushaki Bey, a Smyrna merchant. She was educated in France and England.—Mr. Harvey, the late American Ambassador, sailed from Southampton in the "Aquitania" on November 3 to return to the States, with Mrs. Harvey, and their little grand-daughter, Dorothy Thompson (seen in our photograph). As they passed the Naval review at Spithead, the flag-ship "Barham" saluted.—King George II. of Greece, whose throne has been threatened by Republicans, married Princess Elizabeth of Roumania.—The wedding of Princess Maud and Lord Carnegie is to take place at the Guards' Chapel, Wellington Barracks, on the 12th.—Professor Sully was formerly Professor of Philosophy at University College, London, and a well-known authority on psychology.—Dr. P. W. Latham, who was 91, practised at Cambridge for fifty years.

RHINELAND IN THE THROES OF SEPARATISM: A "HOOLIGAN" MOVEMENT.

PHOTOGRAPHS BY TOPICAL, ROL, C.N., AND G.P.U.



STREET-FIGHTING TREATED AS A "RAG": TYPICAL YOUNG SEPARATIST HOOLIGANS AT CREFELD PUT TO FLIGHT BY A LOYALIST ATTACK.



SOME POINTING REAL REVOLVERS AND OTHERS TOBACCO-PIPES: A TYPICAL BODY OF SEPARATISTS ENTRENCHED BEHIND A BARBED-WIRE "KNIFE-REST" AT CREFELD.



SHOWING MANY OF THE SHOPS BOARDED UP: THE SCHADOWSTRASSE AT DUSSELDORF, THE PRINCIPAL SCENE OF LOOTING DURING THE DISTURBANCES.



TYPICAL "SOLDIERS" OF THE SEPARATIST FORCES: MEN PLAYING CARDS IN THEIR "GUARD-ROOM" IN THE TOWN HALL AT DUREN.



THE BELGIAN ANTI-SEPARATIST STROKE AT AIX-LA-CHAPELLE: BELGIAN SOLDIERS OF THE ARMY OF OCCUPATION ARRIVING AT THE TOWN HALL.



SMASHED BY SEPARATIST FIRE: A WINDOW IN THE TOWN HALL AT AIX STORMED BY THE SEPARATISTS, WHO ENTERED BY SCALING LADDERS.

Since the proclamation of a separate Rhineland Republic, which has not been recognised in the British zone, the districts in French and Belgian occupation have been the scene of constant street-fighting and pillage in various towns. On November 2 bodies of armed Separatists from Coblenz and Crefeld arrived at Aix-la-Chapelle, and attacked the Rathaus (a fine fourteenth-century Gothic building), which was defended only by a few firemen, said to have been armed only with their axes and bricks and bottles. The Separatists opened fire from surrounding houses with rifles and machine-guns. Hand-grenades were also used. After two hours the attackers put up scaling ladders and climbed in through some

of the shattered windows. Three of the firemen were killed. After the fall of the building, terrorism and indiscriminate firing in the streets reached such a pitch that the British Vice-Consul demanded protection for the British residents from the Belgian authorities. Just then new instructions arrived from Brussels, and the Belgians suddenly ordered the Separatist gangs to hand in their arms and leave the town by three o'clock. The order was obeyed an hour before that time. Two Separatists are said to have been lynched by the crowd. At Crefeld the Belgians were reported (on November 5) to have taken up a different attitude, and authorised the formation of a Separatist police force.

GERMANY'S WILD CURRENCY: MARK NOTES AS CHILD'S "BRICKS."

PHOTOGRAPHS BY L.N.A., PHOTOTHEK, PHOTOPRESS, AND CONTINENTAL PHOTO.



BUILDING "CASTLES" WITH BUNDLES OF GERMAN PAPER MONEY: MARK NOTES OF LOWER VALUES SO WORTHLESS AS TO BE NO LONGER CIRCULATED.



PRIMITIVE BARTER REPLACES CURRENCY: WELL-DRESSED GERMANS EX-CHANGING SILVER ARTICLES AND A VIOLIN WITH A MILLER FOR FLOUR.



AN ATTEMPT TO COPE WITH MARK-DEPRECIATION: THE GOVERNMENT LOAN ISSUED IN SMALL AMOUNTS—A TREASURY BILL FOR 2.10 GOLD MARKS (EQUALS ½ DOLLAR).



MARK NOTES SOLD AS WASTE PAPER TO RAG-AND-BONE DEALERS: SORTERS; AND A PRICE-LIST STATING "STAMPED PAPER, 20,000 MARKS; RAG, 50,000 M.; BONES, 5,000 M."



THE LAST DAY OF WAGE-PAYMENT IN PAPER MONEY: STACKS OF 50 AND 20 MILLION-MARK NOTES, WORTH ONLY A THIRD AND A SIXTH OF A PFENNIG.

The depreciation of the German mark lately reached fantastic figures. A new Reichsbank issue on November 5 showed an increase of 401,100 billion marks in the note issue, bringing the total up to 524,330,557 milliards. On the same date it was officially announced in Berlin that the Government had confiscated all the stocks of flour in the city. All the morning there had been fresh outbreaks of looting, and many small bread-shops had been pillaged. The shortage of bread was acute, and loaf-queues which had formed in the early hours could not be satisfied. The price of bread at that time was 140 milliards, which indicated

profiteering. Bakers complained of being compelled to sell to the public for paper marks, while they had to pay the flour-merchants in dollars. A note supplied with the last right-hand photograph, showing "the corridor of the State Bank on the last day of wage-payment in paper money," says: "A small railway works demanded a small sum for wages. It was expected that it could be carried in a valise. Only a quarter of the sum was received, and even that in small notes. These notes are of 50 or 20 million marks, and have a value of a third or sixth part of a pfennig."

AT HOME AND ABROAD: PICTORIAL RECORDS OF TOPICAL EVENTS.

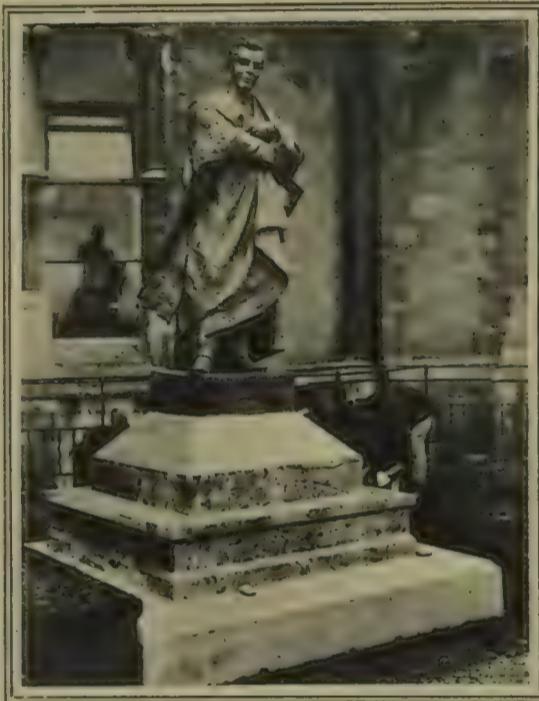
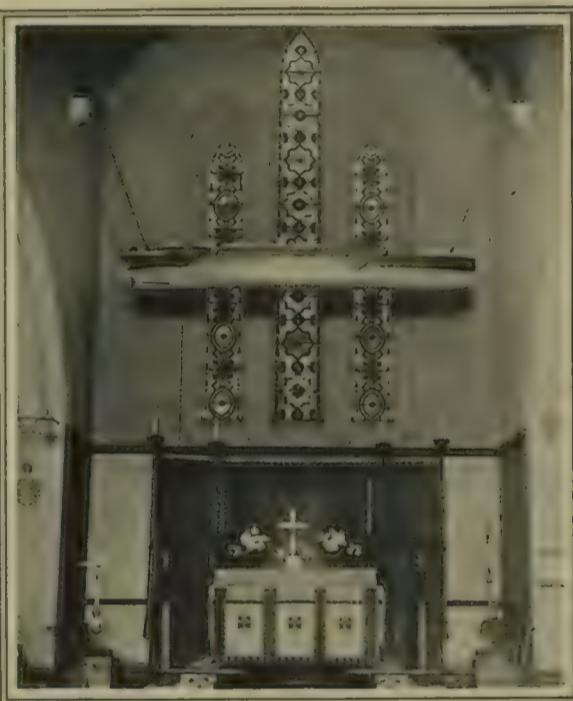
PHOTOGRAPHS BY SPORT AND GENERAL, C.N., FARRINGDON PHOTO CO., L.N.A., AND P. AND A.



THE FASCIST ANNIVERSARY CELEBRATIONS IN ITALY: SIGNOR MUSSOLINI (ON THE RIGHT-HAND BALCONY) ADDRESSING A HUGE CROWD OUTSIDE THE TOWN HALL AT BOLOGNA.



THE FOUNDER OF FASCISMO CELEBRATES ITS FIRST ANNIVERSARY: SIGNOR MUSSOLINI BETWEEN GENERALS CATTANEO (RIGHT) AND DEL BONO (LEFT) AT MILAN.



A CAVALRY MEMORIAL FOR LONDON: CAPTAIN ADRIAN, A MODEL OF A LINER IN A SOUTHAMPTON CHURCH: A MEMORIAL OF THE R.M.S.P. "ARCADIAN," TORPEDOED IN THE WAR.

SEEN BY THE ROYAL ORIGINAL DURING HIS WELSH TOUR: A STATUE OF THE PRINCE OF WALES AT ABERYSTWYTH.



A SUBMARINE AS SEAPLANE CARRIER: ONE OF THE UNITED STATES SUBMARINES WITH A SEAPLANE IN POSITION ON DECK, AND A GUN MOUNTED FORWARD.



REMOVING THE "BOSCAWEN" GUNS FROM ST. JAMES'S SQUARE: TROPHIES CAPTURED BY ADMIRAL BOSCAWEN IN 1747 FROM A FRENCH FRIGATE.

The first anniversary of the establishment of Fascist rule in Italy, by the great march of Black Shirts from Milan to Rome a year ago, was celebrated with much rejoicing. Signor Mussolini, known to his followers as "Il Duce" (the Chief), made a triumphant tour through Northern Italy, visiting Turin, Milan (where he reviewed the Legions of Lombard Black Shirts), Bologna, Florence, and Perugia, returning to Rome in time for the great final procession before the King of Italy on October 31.—The statue group of St. George and the Dragon, by Captain Adrian Jones, the well-known sculptor, is to be erected as a cavalry memorial at Stanhope Gate, Hyde Park. Captain Jones, who fought in the Boer War,

sculptured the Quadriga of Peace on Constitution Hill.—A large model (10½ ft. long) of the R.M.S.P. liner "Arcadian," has been hung and dedicated in St. James's Church, Southampton Docks. During the war she was used as a transport, and was torpedoed and sunk in the Aegean in 1917, with the loss of 270 lives.—The statue of the Prince of Wales at Aberystwyth, which he visited on October 30, shows him in his robes as Chancellor of the University of Wales.—Some U.S. submarines now carry their own seaplanes, which leave the deck when the ship dives.—The old guns so long outside Falmouth House, St. James's Square, are said to have been taken from the French frigate "Bonaventure."

The Importance of the Montespan Discovery.

By COMTE BÉGOUEN, Professor of Prehistory at the University of Toulouse, and Secretary-General of the Institut International d'Anthropologie, Paris.
(Translated from the French.)

COUNT BÉGOUEN, who has been kind enough to write the following article specially for this paper, is one of the most eminent of French archæologists, and his opinion, confirming the high importance of M. Casteret's discovery at Montespan, is very valuable. The circumstances of the event were fully described and illustrated in our last issue, and further photographs of the cavern and its surroundings appear in the present number. In our last issue we also recalled the fact that Count Bégonen himself had made the only previous discovery of prehistoric sculpture of the Magdalenian period—the two figures of bisons illustrated in our issue of November 25, 1922, and here repeated. On hearing of M. Casteret's achievement, we at once despatched a photographer to the scene, and sent prints of his results to various authorities, including Count Bégonen, whose commentary now follows:—

"The discovery made by M. Norbert Casteret is of the greatest importance to our knowledge of prehistoric man, as it opens up new horizons in the study of human life and mentality in the earlier Magdalenian epoch. I have already signalled its interest by a lecture given at a meeting of the Académie des Inscriptions et Belles Lettres, in Paris, on October 26, 1923. I also made a communication on the subject at the congress on the history of religions held in October at the Sorbonne. To that I owed some invaluable comments from Sir James Frazer, M. Salomon Reinach, M. Van Gennep, Dr. Capitan, and others.

"Up to 1912, archæologists, in their researches on prehistoric sites, had found only objects made of hard materials easily preserved, such as stone, bone, and ivory. It was to be presumed, however, that Stone Age man must also have used implements made of other materials, such as wood or earth. But these objects, being of a perishable nature, had disappeared without leaving any trace. It was therefore a revelation when, in the Tuc d'Audoubert cavern (Ariège), in 1912, my sons, having broken some stalactites which blocked a passage, and had preserved it inviolate under a veritable seal of calcareous deposit, led us to discover, at the far end of the upper gallery, the two statues of bisons modelled in clay. I at once telegraphed the news of this discovery to my old friend and master, Emile Cartailhac,* in these terms: 'Les Magdaléniens modclaienl aussi l'argile.' (The Magdalénians also modelled in clay.) It was the establishment of a new fact—that, if the Stone Age men were still ignorant of the art of making pottery by baking earth, they had at least discovered its plasticity and used it to model figures of animals, doubtless for purposes of magic.

"These examples of prehistoric sculpture had hitherto remained unique. We were convinced, however, that they could not have been an exception, and that in more than one cave formerly frequented by the Magdalénians there must have been similar modellings which had not resisted atmospheric action. It was due to the special conditions of the Tuc d'Audoubert cave, as regards humidity of the air and the difficulties of approach, that these marvellous statues of extinct animals had been preserved intact. The same conditions were fulfilled in the Montespan cave. The resemblance between the two caverns had, moreover, prompted M. Norbert Casteret to persevere, to the point of temerity, in exploring the subterranean stream of Montespan. His perspicacity was rewarded. He has discovered one of the most wonderful prehistoric caves of which we have knowledge.

* One of the greatest authorities on prehistoric research. Doctor honoris causa of Oxford; Professor at Toulouse. Died 1921.

"I say nothing of the numerous drawings of animals traced on the walls. Interesting though they be, their existence merely adds to the already long list of caverns thus decorated. The whole importance of his discovery lies in the clay models attached to the walls or standing on the ground of the dry gallery.

"They do not offer the same artistic interest as the bisons of the Tuc d'Audoubert. They are not so well executed, and, above all, they are more dilapidated. On the other hand, they are more numerous and varied, and some of them are larger. Their scientific value is of the first order. They must formerly have numbered more than twenty, but most of them have been damaged or destroyed by the trickling water, so that some are mere shapeless masses of earth, and in others only the thicker parts, such as the body, have survived, while the feet, head, and tail, being thinner, have been entirely washed away.

"We will only concern ourselves with those sculptures that are almost complete—a bear, two tigers, and three horses. Their bodies are riddled with holes and gashes; on the bear we counted thirty; on the breast and neck of one of the tigers they were so

with artistic skill and carefully finished down to the smallest details of the eye, mane, and beard. The sexes are differentiated. At Montespan, on the contrary, the work is much more clumsy and presents the appearance of rough models. The fact is that the respective artists could not have had the same purpose in view. The Montespan animal figures were meant to be pierced with blows, ruined and destroyed, like the bears, lions, or horses which the tribe intended to hunt and kill the next day. Why trouble, then, to make a perfect work? The typical outline sufficed for the exercise of magic power.

"At the Tuc d'Audoubert, on the contrary, it was not a question of animals destined to destruction. Obeying the same idea that is common to certain Australian tribes to-day, in a ceremony designed to ensure the propagation of the emu, on whose flesh they live, these prehistoric men modelled a pair of bisons, male and female. A study of the group as a whole, and of certain physiological details, confirms the impression produced by the attitude of the couple.

"We may, then, admit two kinds of intention in prehistoric magic: (1) The desire to kill, either game necessary for food, or some fierce beast dangerous to the tribe, such as a bear or lion; and for that purpose the animal intended to be bewitched would be struck and wounded beforehand in effigy. (2) The desire to increase the herd of wild animals to be hunted, a purpose based on a sense of foresight, indicating intelligence well developed, and united, moreover, with artistic taste. The Tuc bisons, which display that quality, belong to the second order of ideas, and the Montespan sculptures to the first.

"Certain details deserve consideration. The bear, which is a complete mass in the round, posed like a crouching sphinx, is peculiar as never having had a head. A bear's skull found between the paws indicates that, during the rites of which the figure was the centre, a real head was fixed on the headless trunk with a bolt, the hole for which is still clearly visible. It is even possible that the figure was covered with a complete skin, the friction of which may well have produced its blunt and rounded contours.

"All this is obviously guess-work, but it has a strong element of probability, supported by facts, and provides answers to questions that arise from a study of these new prehistoric 'documents.' There are other questions which we cannot answer.

"Already in a number of other caves (as at Gargas, Hornos de la Pena, the Tuc d'Audoubert, and elsewhere) there had been observed finger tracings on clay, in the form of meandering curves and interlaced network, whose meaning could not be explained. There are numerous similar traceries at Montespan. Cavities from which clay has been extracted are also visible, and one might say that the prehistoric folk amused themselves by kneading and stretching it. Crevices in the rock are closed with a layer of clay for a length of several yards, and these bands of earth are pierced with holes made by fingers and still visible under the thin crust of stalagmite that covers them. In one corner, a kind of little niche has been made with lumps of clay hardened by lime accretions, and at another point, under a film of chalcite, is a flint stuck into a ball of clay.

"In short, a whole series of traces of the use of clay by man is slightly perceptible everywhere, though we cannot discover their significance. The fact does but enhance the charm of mystery that surrounds this cavern, already so remarkable and so rich in prehistoric evidence."



THE ONLY EXAMPLES HITHERTO KNOWN (BEFORE THE MONTESPAN DISCOVERY) OF PREHISTORIC SCULPTURE OF SUCH HIGH ANTIQUITY: THE PAIR OF BISONS (EACH ABOUT EIGHTEEN INCHES LONG) FOUND BY THE SONS OF COUNT BÉGOUEN IN THE TUC D'AUDOUBERT CAVE.

In his article on this page, Count Bégonen draws an interesting comparison between these figures of bisons found by his sons in 1912, and the new examples of prehistoric sculpture recently discovered by M. Casteret in the cave of Montespan. The President of the American Museum of Natural History, Professor H. F. Osborn, attributed the bisons to the Cro-Magnons, "a race that existed between 25,000 and 40,000 years ago. About thirty of these art caverns (he continued) had been found, but not a bit of sculpture. This absolutely unique discovery astounded all the archæologists of Europe. . . . (It is) one of the greatest wonders of prehistoric art." The above photograph appeared in our issue of Nov. 25 last.—[Photograph by Courtesy of the American Museum of Natural History.]

thick as to be almost touching each other, leading one to ask whether it was not repeated blows from spears and assegais that destroyed the heads of these animals, which now lie in fragments at their feet.

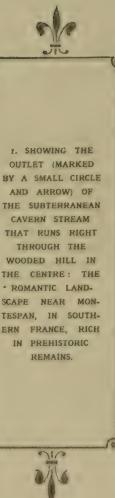
"It had been already observed that most of the engravings and paintings on cavern walls (at Niaux, Altamira, the Three Brothers, Portel, Fond-de-Gaume, Marsoulas, and elsewhere) bore wounds inflicted by arrows or clubs. Archæologists had concluded that these drawings, generally traced in the most inaccessible corners of caverns, originated in witchcraft, and had been executed on the eve of some hunting expedition by the sorcerers of the tribe, in the belief that the fact of having smitten the animal's effigy, or 'double,' placed it in the hunter's power. This idea is still common among certain races to-day, and the practice of magic charms is even found among the superstitions of civilised peoples.

"This theory is fully confirmed by the number, size, and position of the wounds on the animal sculptures at Montespan. By comparison with the Tuc d'Audoubert bisons, a study of the models enables us to enlarge our hypothesis regarding the ideas of this ancient race about magic.

"The Tuc bisons are practically intact. Their bodies show no sign of a wound. They are fashioned

THE SWIMMING "PREHISTORIAN" ON THE SCENE OF

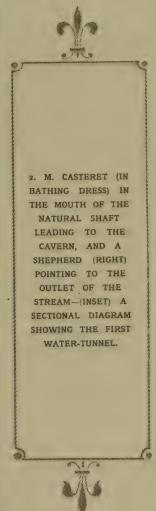
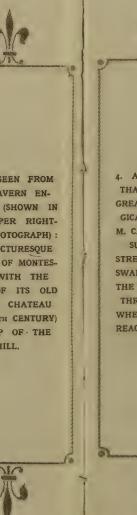
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1. SHOWING THE OUTLET (MARKED BY A SMALL CIRCLE AND ARROW) OF THE SUBTERRANEAN CAVERN STREAM THAT RUNS RIGHT THROUGH THE WOODED HILL IN THE CENTRE: THE ROMANTIC LANDSCAPE NEAR MONTESPAN, IN SOUTHERN FRANCE, RICH IN PREHISTORIC REMAINS.

HIS GREAT DISCOVERY: MONTESPAN AND ITS CAVERN.

ILLUSTRATED LONDON NEWS" BY MR. H. A. V. COLES.



2. M. CASTERET (IN BATHING DRESS) IN THE MOUTH OF THE NATURAL SHAFT LEADING TO THE CAVERN, AND A SHEPHERD (RIGHT) POINTING TO THE OUTLET OF THE STREAM—(INSET) A SECTIONAL DIAGRAM SHOWING THE FIRST WATER-TUNNEL.

3. AS SEEN FROM THE CAVERN ENTRANCE (SHOWN IN THE UPPER RIGHT-HAND PHOTOGRAPH): THE PICTURESQUE VILLAGE OF MONTESPAN, WITH THE RUINS OF ITS OLD FEUDAL CHATEAU (13TH-15TH CENTURY) ON TOP OF THE HILL.



4. A DARING FEAT THAT LED TO A GREAT ARCHAEOLOGICAL DISCOVERY: M. CASTERET IN THE SUBTERRANEAN STREAM WHICH HE SWAM TO EXPLORE THE CAVERN, DIVING THROUGH "PIPES" WHERE THE WATER REACHED THE ROOF.

In our last number (for November 3), we illustrated the wonderful prehistoric sculptures and rock-engravings, believed to be 25,000 years old, recently found by a young French archaeologist, M. Norbert Casteret, in an underground cavern at Montespan, Haute Garonne. M. Casteret risked his life when he first entered the cave, and swam alone through the subterranean stream (1300 yards long) that runs right through it beneath a hill. He wore bathing attire, and carried a candle and matches enclosed in a rubber case. At several points the stream formed "pipes" or water-tunnels, the first of which encountered by M. Casteret is shown in the small diagram inset in Photograph No. 2. Through these water-tunnels he dived, swimming under water into the unknown, trusting to reach a surface beyond. A more daring feat can hardly be imagined. He was rewarded by reaching—far within the cavern—a great gallery 220 yards long, containing numerous works of prehistoric art. The sculptures—figures of animals modelled in clay—included a bear, 3 tigers, 3 horses, and

20 modellings of uncertain character. The rock-engravings comprised 12 horses, 9 bisons, 2 mules, 1 wild goat, 1 deer, 1 reindeer, and many mysterious signs, possibly the first writing of the Cave Men. There were also innumerable finger impressions, and traces of cavities from which clay had been extracted. Photograph No. 2 shows the entrance to the cavern, a natural shaft, or well, descending into the stream, which actually emerges a little lower down. Photograph No. 4, showing a typical part of the cavern near the entrance, with M. Casteret in the stream, is thus described by our photographer, Mr. Coles: "The water is low, but when there has been rain it comes to the top of the arch, and the first time M. Casteret went in he had to dive and swim under the water. He is facing the entrance, and the sculptures are about 300 yards further in." Works carried out by M. Casteret since his discovery have reduced the water level, making access much easier. On another page we give an important article on the subject by Count Béguen, the eminent French archaeologist.

BOOKS OF THE DAY.

By J. D. SYMON.

IT will be five years on Sunday next since that morning when the firing of the maroons to tell Londoners that the Armistice had been signed frightened not a few of them into thinking that the city was once again in danger of an attack from the air. You remember how there was a pause in the



BY A CELEBRATED FRENCH ILLUSTRATOR OF NINETEENTH-CENTURY SOCIAL LIFE: "LE COLLECTIONNEUR" (THE COLLECTOR)—A DRAWING BY HONORÉ DAUMIER. (16 IN. BY 13½ IN.)

From the Exhibition at Barbizon House.

streets, a step towards "taking cover," and then the realisation that at long last the danger of raids from the sky was over. That immediate thought of cover when the customary signals thudded from the November sky serves to show how well-drilled civilians had become in those years when the presence of an enemy overhead had become a thing so ordinary, so much a part of daily or nightly life, that the people had ceased to marvel.

I am reminded of the late war and of air raids in particular by one of this week's books—namely, "THE DEFENCE OF LONDON, 1915-1918" (A. Melrose; 7s. 6d.)—by A. Rawlinson, C.M.G., C.B.E., D.S.O., Commander R.N.V.R., and Lieut.-Colonel R.G.A., an officer who commanded a large section of the defences of the capital for a period which nearly approached the three years named in his title. His narrative takes us from the days of the old Anti-Aircraft Corps, R.N.V.R., with its miserably small and inadequate equipment of mobile guns and searchlights, through the years to the growth of the London Aircraft Defence Area, which, with a powerful scheme of ground guns, fixed lights, balloon "nets," and aeroplanes, made the task of raiding London so costly that the enemy was forced to give up his attempts.

The difficulties in those early days were numerous and the problems many-sided. Quite apart from the shortage of weapons and ammunition suitable for attacking aircraft from the ground, the defenders had to overcome the task of finding the exact position of a raider in the midst of something like three hundred cubic miles of air. That being so, it is little wonder that direct hits from the ground were never made, and that the casualties inflicted on the attackers were due in every case to the action of our aeroplanes engaging the Zeppelins and Goths, as it were, on a level. The most the ground defence could do was to make the sky round London so full of explosive nastiness that the raiders were unable to penetrate to the central districts. Lieut.-Colonel Rawlinson describes the amazing organisation of guns, searchlights, and telephones by which this desirable state of affairs was at length brought about.

There must be thousands who heard the firing from basements in the Metropolitan areas, and thousands more who, like myself, watched the progress of raids from the high-lying outskirts of the capital, and wondered whether the story of what was happening would be published "after the war." At last, in the middle of a devastating peace, we are permitted, thanks to Lieut.-Colonel Rawlinson, to know what was actually ado while we sat waiting for the next bomb to come through the roof or counted the twinkling shell-bursts above the horizon, beyond which lay the capital. It is true that there are some things, notably the precise nature of the balloon "nets," which it is not advisable should be revealed even now. Lieut.-Colonel Rawlinson, in effect, asks the conundrum, "When is a net not a net?"

Of the nets themselves I do not propose to give any account other than to say that they were not nets *at all*, but were certain contrivances which were raised into the air by means of balloons. The balloons were, of course, visible to the enemy; but there is reason to believe he was unaware of exactly what device they were used for, and, should that still be the case, it is infinitely preferable that its details should not be disclosed. The defence was, however, able to assume with certainty that the attack would face any "barrage" fire above the level of the balloons rather than the unknown dangers which they well knew awaited them at lower altitudes . . .

In that passage we have evidence, as throughout the book, that a large factor in aerial defence is the element of "bluff." Lieut.-Colonel Rawlinson demonstrates the principle even more pointedly when he is describing the operations of the Mobile Brigade R.N. on the Norfolk coast in the winter of 1916-17. The detachment was specially detailed to guard Queen Alexandra.

At that time the Zeppelins were known to be searching, night after night, for Sandringham House, intent on damage which would have made rather for "frightfulness" than strategy. Wise in time, the defenders placed their lights not around the royal residence, but to enclose an imaginary triangle lying a mile or two away from the house. The attackers fell nicely into the trap, and unloaded their bombs harmlessly in the centre of the spoof area.

There is so much of interest in the volume that I might go on quoting passages indefinitely, and, although the stories are six or seven years old, there is much to be learned. I hope that it will not be necessary ever again to organise a system of defence for London. But Mr. Bernard Shaw warns us that "You Never Can Tell." In that event it will be well for all, while there is yet time, to make themselves acquainted with the limits of our success and failure during the war, 1914-1918. I liked particularly Lieut.-Colonel Rawlinson's discussion of aerial defence policy. He lays great stress on the necessity of unified control, but to my mind he does not sufficiently impress upon his readers the basic axiom that the only true defence is attack, and that in future wars the only

way to defend our great towns effectively will be to destroy the raiders in their nests.

Give Peace in Our time, O Lord.

The four central words of that petition, very appropriate to this season of war memories, form the title of Mr. Oliver Onions' new novel. I always look forward eagerly to Mr. Onions' books, for he combines a mature and literary style, a *flair* for story-telling, and a power of psychological insight in a way which none of our younger specialists (who may do any, but not all, of those things) can equal.

The theme of "PEACE IN OUR TIME" (Chapman and Hall; 7s. 6d.) is the post-war experiences of the ex-officer who went straight from school into the Services, and found himself, at the peace, to be a sort of excluded middle man, ignorant of any trade or profession except fighting, and pressed back against



AN EXAMPLE OF DAUMIER'S ROMANTICISM, AND RUGGED SIMPLICITY ANTICIPATING THE POST-IMPRESSIONISTS: HIS PAINTING, "DON QUIXOTE AND SANCHO PANZA" (12½ IN. BY 9 IN.)

From the Exhibition at Barbizon House.

the wall both by older men whose position was established before 1914, and the youngest generation of all, whose careers paid no toll to the great upheaval.

That is the philosophical sub-structure of the book, and there is much good art in the way Mr. Onions works out his thesis without at any time letting us feel that he has, to a mild degree, a sermon to preach. Lately I remarked that the New Poor would be always with us in fiction; Mr. Onions has lost no time in confirming that opinion.



BOUGHT FOR THE NATIONAL GALLERY OF VICTORIA AT MELBOURNE, UNDER THE FELTON BEQUEST: "LES PIÈCES À CONVICTION"—A DRAWING BY HONORÉ DAUMIER NOW ON VIEW IN LONDON. (18½ IN. BY 12½ IN.)

The work of Honoré Daumier (1808-79), now represented by a very interesting exhibition at Barbizon House (8, Henrietta Street, Cavendish Square) is making a great and growing appeal to modern art-lovers from the fact that in his style of painting he anticipated the Post-Impressionists. As a social and political satirist and caricaturist he was the ancestor of much modern French illustration. His drawings included scenes in the Paris courts, such as the above, which shows judges in a murder trial, with incriminating "exhibits" on the table before them. As a painter Daumier was influenced by Delacroix and Rubens. Most of his pictures were painted between 1845 and 1866.

He died in 1879, old and blind, in a cottage provided by Corot.—[From the Exhibition at Barbizon House.]

Rumours of old wars re-echo in a very interesting monograph, a chapter of British naval history, written by a citizen of the United States. It is entitled "THE 'TARTAR,' THE ARMED SLOOP OF THE COLONY OF RHODE ISLAND IN KING GEORGE'S WAR." The writer is Mr. Howard Millar Chapin, and the volume is issued at Providence, by the Society of Colonial Wars, a body which does excellent work in the preservation of historical records. The building of the sloop *Tartar* was one of the first works of defence undertaken by the English colony of Rhode Island upon the outbreak of the War of the Austrian Succession. It is rather piquant to find a United States Society occupying itself to preserve the history of a British vessel, and such a work is an excellent contribution "to the friendship of the English-speaking Peoples."

SHOWING THE NAVY TO DOMINION PREMIERS: THE SPITHEAD REVIEW.

PHOTOGRAPHS BY STEPHEN CRIBB (SOUTHSEA). NO. 1 BY L.N.A.



CARRYING TWO 4-INCH GUNS AND EIGHT TORPEDO-TUBES: THE SUBMARINE "K12" (BUILT IN 1917) IN THE NAVAL REVIEW AT SPITHEAD.



MOUNTING A BIG 12-INCH GUN OF PRE-DREADNOUGHT BATTLE-SHIP TYPE: THE 1920 SUBMARINE "M3," WHICH MADE A DEMONSTRATION DIVE IN THE REVIEW.



THE LARGEST WAR-SHIP AFLOAT AND THE ONLY POST-JUTLAND SHIP IN THE BRITISH NAVY: THE GREAT BATTLE-CRUISER "HOOD" (LEFT), WITH THE LIGHTER BATTLE-CRUISER "REPULSE" (RIGHT), THE PRINCIPAL UNITS IN THE COMING EMPIRE CRUISE.



STEAMING FULL-SPEED TO DISCHARGE A DUMMY TORPEDO AT THE GUEST-SHIP: DESTROYER "D36" PASSING THE "PRINCESS MARGARET."



THE ODDEST SHIP IN THE NAVY: THE SEAPLANE-CARRIER "ARGUS," WITH COMPLETELY FLUSH DECK AND HORIZONTAL SMOKE-DUCTS INSTEAD OF FUNNELS.

The great review of the Atlantic Fleet, arranged for the Dominion Premiers here for the Imperial Conference, was held off Spithead on November 3. They inspected the lines from the "Princess Margaret," a former mine-layer, which during the review was "attacked" by destroyers and submarines. The most striking of the submarines were two of the 1920 "M" type, the "M2" and "M3," each mounted with a 12-inch gun such as formed the chief armament of pre-Dreadnought battleships. The "M3" dived and came up with her gun trained on the guest-ship. The destroyer "D36" discharged a dummy torpedo. The great battle-cruiser H.M.S. "Hood" (41,200 tons), completed in 1920, carries eight 15-inch guns, and

combines with this heavy armament the high speed of 31 knots. She is the largest and heaviest war-ship afloat, and cannot be surpassed while the Washington Treaty holds good, as her displacement is 6200 tons beyond the limit thereby imposed. The "Repulse" (26,000 tons), a lighter type of battle-cruiser, is a sister ship to the "Renown," the tour ship of the Prince of Wales. The seaplane-carrier "Argus," the strangest-looking craft in the Navy, was begun in 1914 as an Italian commercial steamer to be called the "Conte Rosso." She was taken over by the Admiralty while building on the Clyde and was completed in 1918. Instead of funnels, she has horizontal smoke-ducts and fans at the stern.

THE PRINCE OF WALES WELCOMED IN HIS OWN PRINCIPALITY: INCIDENTS OF HIS WELSH TOUR.

PHOTOGRAPHS BY SPOTT AND GENERAL, C.N.

TOPICAL, G.P.U., WILLIAMS, AND CENTRAL PRESS.



AT BLAENAU FESTINIOG: THE PRINCE INSPECTING EX-SERVICE MEN AND MEMBERS OF THE BRITISH LEGION ON HIS ARRIVAL.



AT BANGOR: THE PRINCE INVESTED IN HIS ROBES AS CHANCELLOR OF THE UNIVERSITY OF WALES, WITH A SCROLL OVER HIS UNIFORM.



AT CONWAY CASTLE (BUILT BY EDWARD I): THE PRINCE UNDER AN ARCHWAY DECORATED WITH A WHALE'S JAW-BONE.



AT A VILLAGE WITH 54 LETTERS IN ITS NAME, AS INSCRIBED ON A SCROLL (SEEN ABOVE): THE PRINCE IN THE ISLE OF ANGLESEY.



AT DOLGELLY: THE PRINCE AT MRS. LLOYD GEORGE'S BOOK SIGNING.



AT CONWAY CASTLE: THE PRINCE (ON FOOT IN CENTRE BACKGROUND, AND RAISING HIS HAT) ENTERING A PICTURESQUE COURTYARD AMONG THE ANCIENT BATTLEMENTS.



AT ABERYSTWYTH, WHERE HE SALUTED THE WAR MEMORIAL ON THE CASTLE HILL: THE PRINCE LEAVING THE CASTLE.



EDWARD I: THE PRINCE PASSING WITH A WHALE'S JAW-BONE.



AT BANGOR: THE PRINCE IN A STUDENTS' "RAG" RECEIVES FROM "LADY MAYORESS" A HUNTING CROP IN A "CIGARETTE" PACKET.



AT ST. ASAPH, WHERE HE LUNCHEONED WITH THE ARCHBISHOP OF WALES, DR. EDWARDS: THE PRINCE IN A GROUP OF THE PARTY.



AT ABERYSTWYTH: THE PRINCE (IN THE FRONT CAR, RAISING HIS HAT) RECEIVES A BOISTEROUS WELCOME FROM UNIVERSITY STUDENTS, SEEN HAULING THE CAR BY ROPES.



AT COLWYN BAY, WHERE HE INSPECTED THE RYDAL SCHOOL CADET CORPS: THE PRINCE WITH THE GUARD OF HONOUR.



AT BANGOR: THE PRINCE AFTER OPENING THE DOORS OF THE NORTH WALES WAR MEMORIAL ARCHWAY.

The Prince of Wales resumed his home activities, after his holiday in Canada, by making an extended tour of North Wales, covering 200 miles, and visiting a dozen towns, besides numerous villages. Everywhere he went, the people of his own Principality gave him an enthusiastic welcome. The tour began on October 30 at Aberystwyth, where on his arrival the students attached ropes to his car, and hauled it triumphantly to the sea-front of University College. The Prince, wearing his gold-and-black robes as Chancellor of the University of Wales, received an address in University Hall, and then opened the Students' Union. Later he visited Castle Hill and saluted the Aberystwyth War Memorial. That night he was the guest of Lord and Lady Lisburne at Crosswood. On October 31, he motored for eight hours, passing through many places, including Dolgelly, where, responding to an address, he expressed his pleasure at paying

his first visit to Merionethshire. Just outside the town, on his way to Barmouth, he called at Dr. William's School, where Mrs. Lloyd George was formerly a pupil, and signed autograph books. From Blaenau Ffestiniog he went to Carnarvon, where he was invested as nineteenth Prince of Wales in 1911, and thence to Plas Newydd to stay with Lord Anglesey. The next day (November 1) he visited an Anglesey village with a portentously long name, and later arrived at Barmouth, where he laid the foundation-stone of the new Science buildings at University College, opened the War Memorial Archway, and, during a students' "rag" was presented with a hunting-crop, which he drew from a large "packet" labelled "cigarettes." On November 2 he visited (among other places) Conway Castle, Llandudno, Colwyn Bay, Rhyl, St. Asaph, Denbigh, Ruthin, Mold, and finally ended his tour at Wrexham.

The World of the Theatre.

By J. T. GREIN.

"If you can find me a man who, after reading a play, can predict its success on the stage, I will give him 100,000 dollars per annum and a share in the profits." Thus a well-known American manager

ON THE READING OF PLAYS.

scenes that had enraptured the actors when they listened to his magic voice, fell as flat as empty bags. The other was "Spiritisme"—his effort to materialise the power of the spiritual. Again the hearers were spellbound. They professed to have gazed into an atmosphere which was far away from all human reality. A séance could not have held them in more supernatural thrall. What happened at rehearsal is not related, but the première was a fiasco. The sublime became ridiculous. Had it not been Sardou, the master, the public would have laughed it to scorn. It ran a few nights, and, although some said that it would bear revival when alterations removed obstacles caused by imperfect stage-effects, Sardou would not hear of it. He was heartily dismayed, for he himself had expected a triumph, and placed the work far above some of the plays which had made him world-famous.

My own experiences as a reader of countless plays are weird and wonderful. I remember a well-known author, who has never experienced failure, reading a comedy. He read it exceedingly well, but its humour was so elusive, its story so seemingly thin, that it did not hold me. To be frank, I had to rub my eyes to keep them open, although I am a fervent admirer of the dramatist. When the play was produced the effect was totally different. Every line went home. The story was fascinating, the public, including myself, vastly amused. The acting had changed the complexion of the play. What one man's voice could not achieve became vital by the differentiation of personalities.

read the farce, and, perhaps because he did not see himself in it, he turned it down. That farce, mainly, I admit, through the genius and personality of the chief comedian, took London by storm, made a fortune. But the manager who refused it is still asking why he did not see it when he read the play.

Of course one is not always wrong when acting merely as a reader. I remember a play of 1921—one of the few successes of that disastrous year. It had passed through many hands and been returned with thanks. Then it came to a manager who sometimes honours me by asking for the casting vote. He wavered. I asked him to say no more but to let me read it. I was enchanted. The play stood clear before my eyes. It was so simple and so true that in my study I saw the vision, heard the voices. I rushed to the telephone. "A winner," I said, "or I will forfeit my name!" It was a glorious first-night, that of "The Faithful Heart," whose author's name is Monckton Hoffe and the happy manager's Leon M. Lion.

Soon afterwards I was called upon to judge another play by a famous author—one of those plays that managers would take blindfolded for the sake of the name attached to it. I read it; but somehow it did not get "under my skin." Clever it was, beyond a doubt, and boldly original; but it was the kind of play to which the British public would maybe not take kindly. The end was not only inconclusive but ethically unpleasant, and in the working out there was much that might not be rightly understood. Still the name prevailed. The play was produced and received with the respect due to its parentage.

But criticism was mainly destructive and the box-office lukewarm. I had once again, but in the negative sense, thrown a correct forecast. I could go on quoting, could name many plays which I had turned down, persuaded my consultant not to risk, and saw them founder when other more speculative managers staked their money on them. No doubt experience, and the principle of not reading too many plays one after the other, but of allowing space for reflection, digestion, clearness of vision, may in a way lead to greater surety of judgment; but I repeat, the science of the theatre, if so I may christen it, is an unprecise one; not only because there are no rules or hard and fast methods of technique, but because the reader has but one mind and cannot simply predict how a play will affect the hydra of the multitude. I fear that my American with his 100,000 dollars will roam about in vain, like a modern Diogenes, in quest of a super-man. Play-reading remains for ever a speculation, and all the knowledge of the World of the Theatre cannot raise it beyond the justifiable gamble of *rouge ou noir*.

A MODERN VERSION OF CHARON'S BOAT: "OUTWARD BOUND," AT THE GARRICK—THE DRUNKARD (MR. LESLIE FABER) AND THE STEWARD (MR. STANLEY LATHBURY) IN THE GHOSTLY (BUT NOT "DRY") LINER TAKING SOULS TO JUDGMENT.

Photograph by C.N.

who prided himself on his own judgment and confessed to as many frosts as successes. "It often pans out otherwise than one expects," he went on. "You may read a play, be roused to enthusiasm, put it into rehearsal, hear all around you auspicious predictions. Then comes the first night, and you find that what warmed you to enthusiasm leaves the audience cold. Again, after a failure, you are a little discouraged, dispirited; you run through your manuscripts, put on something in a hurry, which you merely consider as a 'stopgap,' and lo and behold! it catches on and runs for a year or more. People talk of the optics of the theatre: I know what it means, but I'm hanged if I know what it is! There is something between the written page and plastic representation which defies human speculation." With that I agreed, and I proceeded to ask: "Did you find your man?" "Yes," he said; "at least I thought I did, and I sent him to France, Germany, Austria, as the home harvest was poor, and he came back with a bag full. All had been great successes, so I ventured one or two by his advice, and, I admit, was in accord with him after perusal. The result was negative. What 'enthused' the Parisians and the Viennese was not grasped by my public. We made the mistake of not taking into account the mentality of the different countries. There are subjects which seem of international portent, and when you transplant them into another language they lose power and character."

There is another snare into which we are apt to fall: the author's own reading. True, some of them read so badly that they defeat their own ends. In their case the best policy is to say nothing and to take the MS. home and form one's own opinion. Others—and there lies the danger—read so entrancingly that they carry their hearers away. That was the case with Sardou. To hear him was to see the play. His voice acted like a charm; every part stood out a distinct individuality. It was as if one saw the performance. And, as Sardou was a great craftsman whose instinct of the theatre was unrivalled, the play, when acted, mostly had the same effect as in its recitation. But twice Sardou made two signal miscalculations. The one was the spectacular play, "Le Crocodile," of which the director said after the reading, "We all felt enchanted, as if in fairy-land." It failed, and the very



MR. SUTTON VANE'S MUCH-DISCUSSED DRAMATIC FANTASY OF THE VOYAGE OF THE DEAD: "OUTWARD BOUND," AT THE GARRICK—(L. TO R.) MR. PRIOR (LESLIE FABER); MRS. CLIVEDEN-BANKS (MISS GLADYS FFOLLIOTT); MRS. MIDGETT (MISS CLARE GREET).
Charon rowed souls over the Styx in an open boat. In Mr. Sutton Vane's fantasy, "Outward Bound" (first produced at the Everyman Theatre and now at the Garrick), they travel in a comfortable liner, which, moreover, is not "dry." During the voyage the passengers realise that they are all dead and on their way to judgment, but they behave and talk as in life, with satiric effect. A Society lady, Mrs. Cliveden-Banks, treats the matter from the "county" standpoint. Two lovers who had killed themselves are first condemned to sail to and fro for ever, but eventually are allowed to come to life again and leave the ship. The part of Tom Prior, now played by Mr. Leslie Faber, will be taken (from November 12) by Mr. Frederick Cooper, who created it at the Everyman.

Photograph by C.N.

Another experience. A well-known manager brought me a comedy which he had written in collaboration with an authoress needing technical assistance. I read it with benevolent eyes. I did not like it, was bored, and had the courage to say so. The authors were happy in the choice of their heroine. She ensnared the audience by her youth, charm, spontaneous humour. The success was enormous—like "Charley's Aunt," it is still running. What was the cause? For one, the acting; but it was the theme that did it; a penny novelette theme I called it, but it caught on. All the little girls who read picture papers took it to their hearts. The manager was right, I was wrong; I misunderstood in that instance the mentality of the pit and gallery—they dearly love a lord. The same manager had a farce brought to him. He is a very acute man, a playwright, an actor of renown. More than once had his judgment proved as safe as houses—see above. He



"WHAT'S GOING TO HAPPEN TO US?" THE LOVERS WHO HAD COMMITTED SUICIDE—ANN (MISS DIANA HAMILTON) AND HENRY (MR. WILLIAM STACK), IN "OUTWARD BOUND," AT THE GARRICK.

Photograph by C.N.

ATTENDED BY TWO KINGS AND FOUR QUEENS: THE ROYAL WEDDING.

PHOTOGRAPHS BY L.N.A. AND C.N.



BEFORE THE WEDDING: CHILDREN OF OFFICIALS OF THE SWEDISH LEGATION SCATTERING FLOWERS IN THE PATHWAY OF THE BRIDE.

AFTER THE WEDDING: THE CROWD SCRAMBLING FOR THE POSIES THROWN DOWN BEFORE THE BRIDE, AFTER HER CAR HAD PASSED.



LADY TATIANA MOUNTBATTEN AND THE EARL OF MEDINA WITH THEIR PARENTS.



THE FATHER OF THE BRIDEGROOM: H.M. THE KING OF SWEDEN.



WITH HER OWN CHILDREN AND CHILDREN "IN-LAW": THE DOWAGER LADY MILFORD HAVEN.



LEAVING THE CHAPEL ROYAL: QUEEN ALEXANDRA AND QUEEN OLGA OF GREECE.



ARRIVING AT THE CHAPEL ROYAL: THEIR MAJESTIES THE KING AND QUEEN.

The marriage of Lady Louise Mountbatten, younger daughter of the first Marquess of Milford Haven, to the Crown Prince of Sweden, was celebrated with royal splendour in the Chapel Royal, St. James's, on Saturday, November 3, and yet there was an air of intimate happiness about the gathering which rendered it a particularly charming function. The tiny chapel, built for the private worship of the Kings and Queens who lived in St. James's Palace, contained a congregation including two Kings—King George V. and the King of Sweden—and four Queens—Queen Mary, Queen Alexandra, the Queen of Norway, and Queen Olga of Greece—as well as many Princes and Princesses. Our photograph of the Dowager

Marchioness of Milford Haven with her children, and sons- and daughters-in-law, was taken on the occasion of the family gathering at Brook House on the day before the wedding. The names (reading from left to right) are (back row) the Crown Prince of Sweden, Lord Louis Mountbatten, the Marquess of Milford Haven, Prince Andrew of Greece; (next row) Lady Louis Mountbatten (formerly Miss Edwina Ashley) and the Marchioness of Milford Haven (formerly Countess Nada Torby); (next row) the Crown Princess of Sweden (formerly Lady Louise Mountbatten) and Princess Andrew of Greece; and (in front) the Dowager Marchioness of Milford Haven.

THE COLOUR OF TUTANKHAMEN'S TREASURES: EXCLUSIVE REPRODUCTIONS IN THIS PAPER—THE FIRST EXAMPLES.

REPRODUCED UNDER THE ARRANGEMENT WITH MR. HOWARD CARTER GIVING THE SOLE COLOUR

RIGHTS IN CONNECTION WITH TUTANKHAMEN'S TOMB TO "THE ILLUSTRATED LONDON NEWS."



"THE MOST BEAUTIFUL TABLEAU EVER FOUND IN EGYPT": THE BACK PANEL OF TUTANKHAMEN'S "CORONATION THRONE, COVERED WITH SHEET GOLD AND RICHLY INLAID, REPRESENTING THE KING AND HIS QUEEN."

WE begin here the promised series of reproductions in colour of the wonderful examples of ancient Egyptian art found in Tutankhamen's Tomb. As we have already announced (London News, October 17), the sole colour rights in everything connected with that epoch-making archaeological event are given to "The Illustrated London News." The autochrome photographs, in natural colour, are taken direct from the originals. To those who have not seen the actual objects, our pages thus afford the only means of appreciating the full glory of the treasures deposited in the tomb over three thousand years ago. Describing the above panel, Mr. Howard Carter writes, in a note which he has kindly supplied to accompany our reproduction: "The panel is overlaid with heavy sheet gold and richly adorned with glass, faience, and coloured stone inlay. It is the chief glory of the throne, and there can be no hesitation in claiming it to be the most beautiful tableau that has ever been found in Egypt. The scene depicts one of the halls of the palace, a room decorated with flower-garlanded pillars, a frieze of royal cobras, and a dado of conventional 'recessed' paneling. Through a hole in the roof the sun shone down his life-giving protective rays. The King himself sits in an unconventional attitude upon a cushioned throne, his arm thrown carelessly across its back. Before him stands the girlish figure of the Queen, putting, apparently, the last touches to his toilet. In one hand she holds a small jar of ointment, and with the other she gently anoints his shoulder, or adds a touch of perfume to his collar."

Interest in the treasures of Tutankhamen's Tomb has just been renewed by the resumption of work upon it for the winter season, during which it is expected that the actual mummy of the King will be found within the sarcophagus. The entrance to the tomb was closed last February, when the heavy iron gate, strengthened with great baulks of timber, was shut, and the whole pit containing the steps down to the doorway was filled up with 1700 tons of rock and earth. Eighty Egyptians were employed. Mr. Howard Carter and his assistant, Mr. Callender, with Mr. Harry Burton, the photographer, of the New York Metropolitan Museum, arrived at Luxor on October 17 to resume their activities. The native labourers first spent several days in levelling the ground outside the entrance to the neighbouring Tomb of Seti II., the workshop of the expedition. The arduous task of removing the 1700 tons of rubble from the entrance to Tutankhamen's tomb was completed by October 29, and Mr. Carter arranged to re-open the tomb on November 1, if the electric-light installation was ready by that date. It was pointed out that it would probably take some time to remove the first of the

WROUGHT ENTIRELY OF BRILLIANT GOLD, WITH BLUE INLAY OF LAPIS LAZULI: THE BACK OF TUTANKHAMEN'S CORONATION THRONE, BEAUTIFULLY CHASED, WITH FOUR PROTECTIVE ROYAL COBRAS AND SOLAR DISCS.

EXQUISITELY INLAID WITH LAPIS LAZULI AND TURQUOISE ON GOLD: ONE OF THE ARMS OF TUTANKHAMEN'S CORONATION THRONE, FORMED OF CROWNED AND WINGED SERPENTS, SUPPORTING WITH THEIR WINGS THE KING'S CARTOUCHE.



concentric tabernacles enclosing the sarcophagus in the inner sepulchre. The work will be extremely difficult, as there is little more than a foot of space between the shrine and the walls of the sepulchre, and less than three feet between its top and the ceiling. Besides the sepulchre, there are two other chambers still to be cleared of their contents. Of the objects in the antechamber, already cleared, perhaps the most wonderful is the King's coronation throne here illustrated. The entire throne is covered with sheet gold and richly inlaid with polychrome glass, faience, and coloured stone. The legs are of feline form, and surmounted with lions' heads of chased gold. The arms are formed of crowned and winged serpents supporting with their wings the King's cartouches, and on the back are royal cobras' with crowns and solar discs. The front side of the back panel is described in the note under our colour reproduction opposite. A complete front view of the throne appeared as a full-page photograph in our issue of September 22 last, and a small side-view in that of September 29.

COMPLETELY CHANGED SINCE THE HISTORIC PRE-WAR REVIEW OF 1914: THE FLEET AT SPITHEAD—BATTLE-SHIPS.

PHOTOGRAPH BY STEPHEN CRIBB, SOUTHSEA.



STILL A GREAT FIGHTING FORCE, DESPITE THE REDUCTIONS UNDER THE WASHINGTON AGREEMENT: THE ATLANTIC FLEET AT SPITHEAD INSPECTED BY DOMINION PREMIERS—TWO OF THE BATTLE-SHIPS AS SEEN FROM H.M.S. "COVENTRY" (LEFT FOREGROUND).

The Atlantic Fleet assembled at Spithead, on November 3, for inspection by the Dominion Prime Ministers who attended the Imperial Conference, contained not a single ship of those which took part in the historic review held there in July 1914, a few weeks before the war. Some of them were sunk in the war, some have been "scrapped" under the Washington Agreement, and a few have been relegated to minor duties. The present Atlantic Fleet is smaller than any now remembered. The total number of ships at Spithead on the 3rd was only $\frac{1}{2}$, whereas in 1914 there were more than that number of armoured ships. The Fleet then included 55 battle-ships, whereas now there are only 18 in the whole Navy. Of these ships eight are included in the Atlantic Fleet, namely, the "Queen Elizabeth," "Barham," "Malaya," "Valiant," "Warspite," "Revenge," "Ramilies," and "Resolution." Battle-cruisers have been

reduced from 4 to 2, light cruisers from 26 to 12; while 27 armoured and protected cruisers have gone without being replaced. Thus the Fleet is much less powerful than that of 1914, both in bulk and in relation to foreign Navies. On the other hand, individual ships are more battle-worthy, with heavier guns or with higher speed, and the Navy remains a great fighting force. The Dominion Premiers, of whom only General Smuts was absent, passed along the lines at Spithead in the former mine-layer "Princess Margaret," originally a Canadian Pacific liner. The above photograph, which shows two of the battle-ships during the review, was taken from the deck of the light cruiser "Coventry," part of which is seen in the foreground of the picture. The "Coventry" (4190 tons) was built in 1918. At the review she acted as mother-ship of the destroyers. Her commander is Captain B. W. Barrow.

BY A MASTER OF BIRD-PAINTING: BLACK GROUSE IN WINTER.

FROM THE PAINTING BY ARCHIBALD THORBURN, F.Z.S., A COLOUR-PLATE IN HIS "GAME BIRDS AND WILD-FOWL OF GREAT BRITAIN AND IRELAND." BY COURTESY OF THE PUBLISHERS MESSRS. LONGMANS, GREEN AND CO.



"A PACK OF BLACK GROUSE IN WINTER": A FAMILY GATHERING OF BLACKCOCKS AND GREYHENS.

Describing the Black Grouse in his magnificently illustrated new volume, "Game Birds and Wild-Fowl of Great Britain and Ireland," Mr. Archibald Thorburn writes: "When in full plumage the adult Blackcock has the head, neck, and most of the upper parts deep black finely glossed with purplish-blue; the wings and scapulars are brownish-black; the breast and tail black. The bases of the secondary wing feathers are white, forming a conspicuous band. A spot on the shoulder, the under tail-coverts, and much of the under surface of the wings, are also white. The wattle above the

eye—very large in the breeding season—is of a fine crimson colour. The length of the male is about 23 inches, the wing 10½ inches. It takes some time before the young cock bird attains his full beauty, and during the first year the plumage shows a good deal of brown, while the tail is comparatively short and lacks the fine curves of the adult's. The colours of the female are chiefly yellowish-buff and brown, barred and speckled with black, with a certain amount of grey on the flanks. The under tail-coverts are white with brownish bars. The comb over the eye is small and paler than in the male."



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C.F.H.

BY A MASTER PAINTER OF BIRDS: THE NEW THORBURN BOOK.

"GAME BIRDS AND WILD-FOWL OF GREAT BRITAIN AND IRELAND," By A. THORBURN, F.Z.S.*

SPREADING his net wide and deftly, that master of bird-painting, Archibald Thorburn, caught in it, and has duly depicted in natural surroundings, fifty-eight of "the many beautiful species commonly known as Game Birds and Wild-Fowl which inhabit or pay passing visits to the British Islands." Thus his splendid water-colours include not only natives and strangers who are within the gates regularly or irregularly, but "casuals," rarities, and great rarities. Amongst the "uncommons," for example, are the Red-Crested Pochard, which has been taken here from time to time since 1818; the King-Eider, occasionally seen in the neighbourhood of the Orkney and Shetland Islands, off the East Coast of England, and in Ireland; the Surf-Scooter, an infrequent North American visitor; and the Snow-Goose, a wanderer from the Arctic regions of America and North-Eastern Siberia. Into the second and third, or Collector's, categories fall the Ferruginous Duck, better known as the White-eyed Pochard; the Red-breasted Goose, examples of which were shot in Middlesex and Yorkshire in 1776, at Berwick-on-Tweed in 1818, in Essex in 1871, and in Gloucestershire in 1909; the Blue-Winged Teal, from America, which yielded a specimen in 1858, and five others later; Steller's Eider, taken in Norfolk in 1830, and near Filey Brigg, Yorkshire, in 1845; the Hooded Merganser, of North America, four times reported here; the Buffel-Headed Duck, another straggler from America, noted on only two or three occasions, the first time at Yarmouth in about 1830; the American Green-Winged Teal, authenticated thrice in England—in 1840, 1851 and 1879; the Harlequin Duck, which is only known to have come to Britain three or four times; and the American Wigeon, called "Bald Pate," with three "records" to his credit. That is thoroughness indeed; and the artist adds to it by describing all his models briefly and lucidly. His book is primarily, of course, one of plates; but the notes are fittingly valuable. For the purposes of this article, let me quote some of those which will be unusual not to the learned ornithologist, perhaps, not to the expert gun, but certainly to the layman.

First the Red Grouse, for it is distinctive as a species entirely confined to the British Islands—and did not Delabere P. Blaine say, in the past, "Grouse-shooting to the gunner is what the chase of the fox is to the zealous hunter of beasts"? "Its nearest relation on the Continent of Europe," writes Mr. Thorburn, "is the Ryper or Willow Grouse of Scandinavia, whose white wings and underparts in summer, and its complete snowy dress in winter, distinguish it from our bird, though the habits, voice, and also the eggs of the two species are alike." It is the genuine native, insular and sporting.

As to our Black Grouse—the Blackcock and Greyhen—it is ours exclusively in so far as it differs somewhat in colour from its European cousins, and may, therefore, be ranked next to and after *Lagopus scoticus* Latham.

So to the Capercaillie, known also as the Wood-Grouse and the Cock of the Wood. "The original stock of the old British bird appears to have become extinct in the Highlands of Scotland shortly after Pennant visited the country in 1769, and according to the same authority the species lingered on in Ireland only till the year 1760. . . . Whether any specimens of the original race of the Scottish Capercaillie are still in existence is doubtful, but, according to an interesting article in 'The Scottish Naturalist' (Nov.-Dec. 1921),

by Mr. H. S. Gladstone, a male bird from the collection of Marmaduke Tunstal (b. 1743, d. 1790), now in the Hancock Museum, Newcastle-on-Tyne, has a certain amount of evidence in its favour. . . . Scotland is indebted to the Marquess of Breadalbane for his success in reinstating this splendid bird, so remarkable for its size and handsome colouring, by importing a number from Sweden, and turning them out in the Taymouth Woods in 1837 and 1838."

The common Pheasant, its status and ways, are discussed. "We have no certain knowledge of the time when the Pheasant first reached England nor to whom we owe its introduction; all we know is that its name appears in documents as far back as A.D. 1059. Our old English Pheasant, *P. colchicus* . . . came originally from the country around the eastern and south-eastern parts of the Black Sea, where apparently it still exists in a wild state, as well as in Asia Minor and South-Eastern Europe as far as the Balkans. . . . Towards the close of the eighteenth century another species of a Pheasant, *P. torquatus*, was brought to England from China. . . . Soon after the introduction of the latter bird, the two types freely crossed and

if forced to take long flights. This inability to fly far is against the supposition that the birds sometimes reach England by crossing the Channel."

The Ptarmigan, less familiar than its cousin, the Red Grouse, thanks to the inhospitable character of its ground, is easily approached on sunny autumn days, but in stormy weather loses all its inertness. They are then "the wildest of birds to get at, rising long before a near approach can be made, and flying with ease and marvellous speed as they swing along the face of a corrie and vanish out of sight."

Then, the Common Snipe: "When started, the Snipe rises suddenly, uttering its double note, which is best rendered as *Scape, scape*. The curious bleating or drumming sound produced by the bird in spring, which has given to it the names of Heather-bleater or Air-goat, is apparently caused by the vibration of the two stiff and peculiarly shaped outer tail-feathers as the bird swoops swiftly downwards while circling in the air at a considerable height. During the descent these two feathers are separated and kept apart, while at the same time a quivering movement of the wings may be seen, which may have some connection with the sound produced."

Next, the Woodcock: "It has long been known that the Woodcock will take up and carry off its young when in danger, but opinions differ as to the manner in which the chick is held. I know from personal experience it is not easy to see how this is done, for the mother in rising lowers and spreads her tail as she flies directly away, and my own opinion is that the young bird is placed between the legs of the parent, supported by the feet and held close to the body. In the same manner the young are often taken to their feeding places in the evening."

And the Quail. The smallest of our game birds, but with a far wider geographical range than any of them, it is of comparative scarcity here. "Perhaps the reason . . . is to be found in the smaller area of waste uncultivated land which suited this species best, as well

as the havoc caused by the thousands of the birds along the shores of the Mediterranean countries while on their spring migration. Travelling as they do in hosts at this time of the year, the number captured is almost incredible. Although they are then in poor condition for the table, they are easily fattened in confinement before being placed on the market."

The Mallard: "In the drake the rapid change from the richly coloured spring plumage to the sober tints which replace it in summer, known as the 'eclipse,' is very apparent in this species as well as in the other surface feeders, but is less noticeable in the group of diving ducks. In May, or sometimes later, the drake begins to lose his beauty, and by August has assumed a dress more or less the colour of the duck's, though somewhat darker. There is no doubt this temporary disguise is of great service to the bird when he has lost the power of flight through moulting his quill feathers, as otherwise his conspicuous colouring might easily betray him."

And thus to many another note: to that telling of the Jack Snipe, which "will sit so close in cover as even to allow itself to be picked up by a dog or by the human hand"; to that on the Eider Duck, of quilt fame, which dives to a depth of thirty-five feet or more; and so on.

But, as has been said before, the Pictures are the chief things in this case. No greater praise can be given than to say that they show Mr. Thorburn at his best and that they are superb reproductions of delightful originals—colour-printing in perfection."

E. H. G.



BY A MASTER PAINTER OF BIRDS: GROUSE COMING DOWN WIND.

Reproduced from one of the large Coloured Plates in Archibald Thorburn's "Game Birds and Wild-Fowl of Great Britain and Ireland," by Courtesy of the Publishers, Messrs. Longmans, Green, and Co.

have since intermingled again and again with various other species imported at different times, so it is difficult to say what the Common Pheasant of to-day really is. . . . Thunder, or any loud concussion of the air will make the Pheasants crow, and the birds will respond to heavy gunfire a hundred miles and more away, as was often noted during the war. . . . Owing to age, disease, or accident, the hen pheasant often assumes more or less the plumage of the cock."

The Common Partridge "has increased with the improvement in agriculture. . . . At night the covey sleeps well out in the open fields, the birds lying close together in a circle with their heads turned outwards. I have no doubt," comments Mr. Thorburn, "this circular formation helps them when suddenly disturbed in the darkness, as they can scatter in various directions with no fear of dashing against each other."

The Red-legged Partridge, "also known as the French Partridge, was successfully naturalised in England about the year 1770, though the date of its first introduction was at a much earlier period. According to the *Field* (March 19, 1921), two interesting letters referring to this partridge have been discovered recently in the *Bibliothèque Nationale*, written in 1673 by Favennes de Mouchant and Colbert, Marquis de Croisy, showing that a number of these birds were obtained in France about that time and sent to Charles II. of England. . . . On account of its propensity for running, the Red-legged Partridge is more inclined to trust to its legs when driven by beaters than the other [the Grey, or Common], and, though swift enough on the wing, it soon becomes exhausted

GAME-BIRDS THAT CHANGE COLOUR WITH THE SEASONS: PTARMIGAN.

REPRODUCED FROM COLOUR-PLATES IN "GAME BIRDS AND WILD-FOWL OF GREAT BRITAIN AND IRELAND," WRITTEN AND ILLUSTRATED BY ARCHIBALD THORBURN, F.Z.S.
BY COURTESY OF THE PUBLISHERS, MESSRS. LONGMANS, GREEN AND CO.



IN THEIR "BEAUTIFUL AUTUMN DRESS . . . CLOSELY RESEMBLING THE TINTS ON THE STONES AROUND THE BIRDS": A GROUP OF PTARMIGAN ON THE HIGHLAND HILLS IN AUTUMN.



IN WHITE WINTER PLUMAGE THAT BLENDS WITH THE SURROUNDING SNOW: A GROUP OF PTARMIGAN IN WINTER—BIRDS WITH A WONDERFUL POWER OF ASSIMILATING THEIR COLOUR TO LOCAL ENVIRONMENT.

Mr. Archibald Thorburn's splendid volume, "Game Birds and Wild-Fowl of Great Britain and Ireland," is illustrated with his own colour-plates, of which two are given here in black and white. That of Black Grouse appears in colour on page 850. Of Ptarmigan, he writes: "In March the birds begin to moult into their breeding dress, which is complete in June, when, excepting the white chin, wings, and under parts, the plumage is dark, and may be described as a mixture of black, brownish-grey, and buff, with many of the feathers tipped with white. Another moult takes place in August, when the beautiful autumn dress develops, in colour chiefly grey, brown, and white, closely resembling the

tints on the stones around the birds. By October the white winter plumage is beginning to come in, as shown in the group of birds in Plate No. 5 (the upper illustration). . . . The whole plumage is undergoing a colour change as well as a moult throughout August, September, October, and November, the birds apparently having the power to assimilate their plumage to the local environment to a wonderful degree." Compared with the male, the colour of the female in summer is much more yellow and tawny, with bolder black markings; in autumn also the dark bars and mottling are more distinct than in the other sex. In autumn and winter the feet are warmly clad with hair-like feathers."

THE WORLD OF SCIENCE.

EGG-EATING SNAKES.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

SCARCELY a week passes that does not bring me one or more letters of kindly comment—often from distant lands—on my contributions to this page. Some send me new and most welcome facts; others ask me to discourse on some chosen theme. One of the latest of these epistles asks whether it is indeed true that snakes eat eggs. My correspondent's reluctance to believe that such a feat is possible is quite comprehensible. For egg-shells are thin, and

loss of desire for other forms of food? How perfectly this mechanism performs its work is shown by the fact that not even a hen's egg is too large to be dealt with.

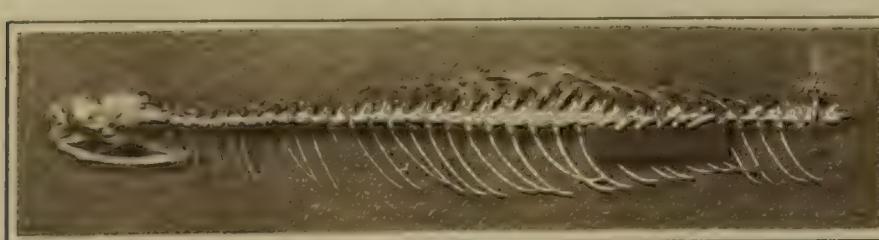
The large Monitor lizards, which may attain to a length of as much as four feet, are inveterate egg-eaters. But their bodies have undergone no special transformation to this end. They contrive to pass the egg backwards from the

mouth unbroken, and then to crush the shell merely by the muscular contractions of the gullet. A complaisant keeper at the Zoological Gardens, London, can sometimes be persuaded to feed one of these lizards with an egg, to please visitors. And very interesting it is to watch the excitement of the animal as soon as it realises

that this treat is in store for it. Raising itself up high in expectation, it then examines the egg with its trembling forked tongue, takes it gingerly, lest it should break before its time, and swallows it. On one occasion one was given a rotten egg, which burst in its mouth. It was a long while before it could be persuaded to take another!

Another egg-eater is that repulsive-looking creature, the Heloderm, or "Gila monster," of Mexico and Arizona. It is the only known poisonous lizard, and has the appearance of being clothed in a vestment of coloured beads, arranged to form irregular and incomplete bars and bands of black and yellow or orange—a combination of colour which is as the mark of Cain to all wild creatures. Instinctively they understand that a creature so coloured must be given a wide berth. The poison, which exudes from labial glands in the lower jaw, is conveyed along specially grooved teeth into the wound caused by the creature's bite. It is not exceptionally virulent, but it suffices to kill a frog, and may cause great suffering, possibly even death, to man. By day the animal hides between the roots of trees, and emerges at night in search of worms, centipedes, and frogs. Whenever they are to be found, the eggs of large lizards are greedily eaten. But its table-manners are as ugly as its person, for the eggs are broken and the liquid contents lapped up off the ground.

Comment has already been made upon the mystery which surrounds the origin of special and peculiar modifications of parts of the body to assume new functions. The biting backbone of *Dasypeltis* is one of the most remarkable of such cases, though others as remarkable but very different in kind could be



SHOWING THE EGG-BREAKING "TEETH" (ON THE RIGHT) THROWN INTO RELIEF BY A PIECE OF BLACK PAPER: THE FRONT PART OF THE BACKBONE OF A DASYPELTIS.

snakes have long sharp teeth. An egg crushed in the mouth would be for the most part wasted, for snakes have no lips to retain liquid within the mouth while pressure from the throat muscles is applied to force that precious liquid down the gullet.

But eggs, at any rate birds' eggs, are commonly laid in convenient, cup-shaped nests, and can be picked up one by one. Though of every egg seized less than half is successfully swallowed, by the time the last has been disposed of something like a meal will have been made. And there are other things besides eggs to fill up with. Many of the South American tree-snakes are addicted to the practice of nest-robbing of this kind. Should the nest visited contain young birds instead—why, then so much the better; the meal will be so much the more satisfying.

But there is one snake which has reduced egg-stealing to a fine art. This is the African *Dasypeltis scabra*, which may attain to a length of two feet. Unlike all other snakes, it has come to depend almost entirely upon eggs as its source of food, and hence cannot afford to waste the contents of the nests it raids in the reckless way which is the rule where the diet is more varied, for the number of nests to be rifled within a given area is limited. And so this particular snake has solved the problem of avoiding waste in a very singular manner.

To begin with, it has reduced the size and number of its teeth so effectively that they are no longer large enough to damage the shell when taken into the mouth. Passing backwards down the gullet for some little distance, the egg is then broken, so that not a drop of the fluid contents is lost. And here comes the surprising part of the story. It is broken by "teeth" fashioned out of the backbone! Some six or seven long spines are developed from the under-surface of as many vertebrae, and these pass through the wall of the gullet into its lumen, like a row of pins. When the egg has come to lie just beneath their points, the contraction of the walls of the gullet forces the pin-points through the shell, allowing its contents to escape and pass backwards into the stomach. The empty shell, squeezed now into a cylindrical bolus, is forced backwards along its course, and finally ejected from the mouth.

But there is more in this than meets the eye. To say that the creature "has reduced the size and number of its teeth" is to suggest that the reduction has come about by the creature's own volition. But this, obviously, cannot have been the case. No man by taking thought can add one cubit to his stature. We are reduced to the use of "figures of speech" of this kind to save ourselves the trouble of coining phrases more nearly approximating to the truth. It is a weakness common to all who write on these themes. It is a short cut to the essentials, but it "glosses over" what should be carefully analysed. How, in other words, has this most curious and remarkable chain of events come about? What factor started the growth of these "teeth" on these particular vertebrae—just at the right place? What forces are at work to restrain the further growth of the "teeth" after they have attained to a size sufficiently large to fulfil the function they perform so efficiently? What was it that started "egg-hunger," and the corresponding

that this treat is in store for it. Raising itself up high in expectation, it then examines the egg with its trembling forked tongue, takes it gingerly, lest it should break before its time, and swallows it. On one occasion one was given a rotten egg, which burst in its mouth. It was a long while before it could be persuaded to take another!

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SWALLOWING AN EGG WHOLE, TO BE BROKEN BY "TEETH" ON THE BACKBONE: AN AFRICAN DASYPELTIS, THE ONLY SNAKE THAT FEEDS ALMOST ENTIRELY ON EGGS.

on the cliffs where guillemots breed covered with the yolks of eggs stolen by the gulls, and brought to such tables for demolition. This waste is inevitable. For the hard, unyielding beaks, whether of crows or gulls, are ill-fitted for dealing with anything but solid food.

Grandmothers are proverbially skilled in the art of sucking eggs! The hedgehog, if some accounts be true, is a no less skilled performer. Frank Buckland gave a captive hedgehog an egg, and watched its method of disposing of its contents. It first pierced the shell with its sharp canines, "making a hole in it just big enough to thrust in his little black nose, and then, with his tongue, sucked out the contents . . . little thinking what evidence he was giving against the rest of his species." But he says nothing as to the fate of the shell. This is the more curious, since he had previously put its egg-eating reputation to the test by placing some bread-and-milk, and an egg, in a basket containing this same animal. A few hours afterwards he found that, not merely the contents of the egg, but even the shell had been eaten. And keepers aver that pheasants' eggs are thus disposed of. According to some observers, however, eggs are eaten by this animal only when they contain ripe embryos. On the other hand, we have testimony



ADDICTED TO EATING THE EGGS OF OTHER LIZARDS: A GILA MONSTER, OR "HELODERM," OF MEXICO AND ARIZONA—THE ONLY KNOWN LIZARD THAT IS POISONOUS.

cited by the score. One would, however, have supposed that so strange a case as the "biting backbone" would have had no parallel. But it has, though so far we have no evidence that it actually functions in the same way. This parallel is furnished by the very rare Indian snake, *Elachistodon westermanni*, wherein some of the vertebrae of the upper part of the spine also produce long "teeth" which pierce the gullet. But nothing appears to be known as to the food of this creature.

to the effect that hedgehogs do not know how to get at the contents of an egg, until it is broken for them. It may well be, indeed, that egg-eating is an acquired habit, and practised by no more than a few wild hedgehogs. At any rate, one writer asserts that he has tried no fewer than five captives with eggs, whole and broken, boiled and fresh, and even though hungry, they would not touch them. Having regard to the conflicting nature of the evidence, we must conclude that this poor creature is not so black as he is painted.

"THE CHILDREN'S HOUR": SPELLBOUND BY A BROADCAST FAIRY TALE.

FROM THE PHOTOGRAPH BY JANET ALLAN AND AGNES MARTIN SHOWN AT THE 1923 EXHIBITION OF THE LONDON SALON OF PHOTOGRAPHY.



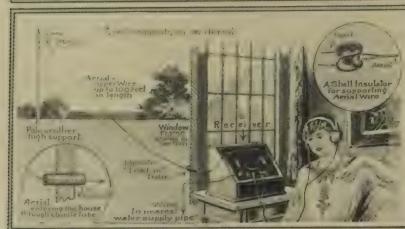
THE NEW MAGIC OF SCIENCE MAKES FOR CONTENTMENT IN THE NURSERY: A HAPPY GROUP LISTENING TO "UNCLE'S" STORIES DURING "THE CHILDREN'S HOUR"—A SCENE TYPICAL OF THOUSANDS OF MODERN HOMES.

Every day, at all the broadcasting stations in Great Britain, the hour between 5 and 6 p.m. is devoted to items of amusement or information suited to the tastes of boys and girls. During "the Children's Hour" the various "Aunts" and "Uncles," who act as announcers on these occasions, entertain the little "listeners" with fairy tales, humorous anecdotes, and other appropriate selections. Every day at that hour, in thousands of British homes, whose owners have realised the possibilities of the new "magic" that Science has put into their hands, happy groups such as that shown in our photograph gather round the receiving-set, and revel in the stories and jokes so marvellously conveyed to their

ears through space from the mouth of an invisible friend far away. The wand of the broadcasting fairy casts a spell of contentment over the nursery or the schoolroom as bed-time approaches. Several pairs of telephones, it should be explained, can be connected to the same receiving-set. "The Illustrated London News," which is always to the fore in giving prominence to the latest scientific achievements, has, we believe, done more than any other paper of its class to bring home to the public the value of broadcasting, as a means both of recreation and instruction. On the succeeding double-page we give an illustrated article explaining in popular language how the "miracle" of broadcasting is performed.



THE DIFFERENCE BETWEEN ORDINARY AND RADIO TELEPHONY: (LEFT) TELEPHONY WITH WIRES; (RIGHT) WITHOUT WIRES.



THE SIMPLICITY OF RADIO RECEPTION: A SINGLE-WIRE GARDEN AERIAL LED IN THROUGH A WINDOW TO THE RECEIVING-SET.



BROADCASTING CENTRES IN GREAT BRITAIN: THE EIGHT STATIONS.

HOW THE "MIRACLE" OF DIAGRAMS AND DESCRIPTION

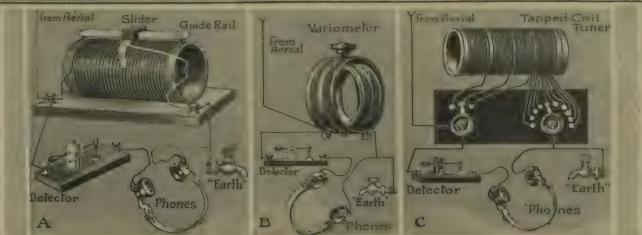
DIAGRAMS SPECIALLY DRAWN FOR "THE
ILLUSTRATED LONDON NEWS." (COPYRIGHTED.)

of the fare provided daily. Broadcasts issue from eight centres situated respectively at London, Birmingham, Bournemouth, Cardiff, Manchester, Newcastle, Glasgow, and Aberdeen, enabling a vast audience to receive entertainment and enlightenment in their own homes. Invisible waves carrying the electrified speech or music from the broadcasting stations may be present in the room occupied by the reader at this moment, and only require to be "tapped" by suitable apparatus to become audible. The waves radiate from their source—the broadcasting stations—at all points of the compass and penetrate every object in existence, including the walls of houses. They travel at the enormous speed of 186,000 miles per second, equaling the velocity of light rays; consequently the entertainment which they bear is heard simultaneously with the performance at the broadcasting station. Many brains have contributed to make radio—or "wireless"—communication possible, but to the late Professor Hertz credit is given for proving, in the year 1887,

BROADCASTING IS PERFORMED: THAT ALL MAY UNDERSTAND.

(ILLUSTRATED LONDON NEWS.)

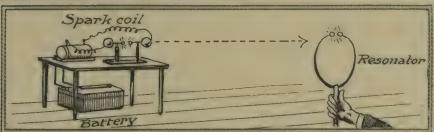
that an electric spark produced at one end of a room caused a series of electromagnetic waves to reach the far end of the room and create a tiny spark between the ends of a split ring, or "resonator." These waves, discovered in this manner, form the basis of all radio progress to date, but many other discoveries and inventions made in recent years have had their share in making the transmission and reception of telephony without wires possible. Professor John Ambrose Fleming produced the first "Thermionic Valve," an epoch-making invention which, in a practical form, makes broadcasting available for everybody. The valve ranks as one of the greatest inventions of our time, and, in addition to its use as the most important component of radio communication apparatus, holds promise of achieving results which our greatest scientists are seeking for the advancement of knowledge. The valve used for broadcast reception looks like a small electric lamp, but, in addition to a filament, it contains a spiral of wire



THREE SIMPLE METHODS OF BROADCAST RECEPTION: (A) A CRYSTAL SET TUNED BY A SINGLE SLIDER; (B) THE SAME TUNED BY A VARIOMETER; (C) THE SAME TUNED BY A TAPPED COIL WITH TWO SWITCHES.



FOR TURNING RADIO WAVES INTO DIRECT CURRENT: A CRYSTAL DETECTOR.

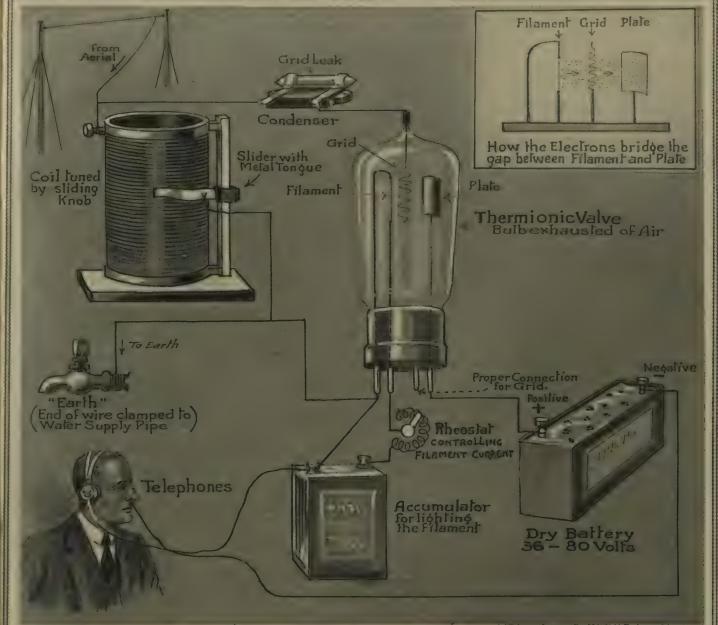


THE BASIS OF ALL RADIO PROGRESS: HERTZ'S EXPERIMENT, PROVING THAT AN ELECTRICAL DISCHARGE CAUSED A SPARK 50 YARDS AWAY.

I "BROADCASTING"—the term used to denote the distribution by radio-telephony of news, music, and other entertainment to countless thousands of people in their own homes—has become a subject of such wide interest that we feel sure our readers will welcome another non-technical description of the newest wonder of our times. The radio broadcast entertainment creates a fresh interest in the lives of everybody, irrespective of age. Those who live in solitude have now a means of banishing loneliness. One of the greatest benefits afforded by the new science is that of the pleasure which it affords to those who have been confined to their rooms. To the blind, also, it is proving a great boon. Entertainment by radio-telephony may be shared by poor and rich alike, whether in cities, towns, villages, or in isolated houses in remote localities. Unlike many other pastimes, it can be enjoyed by all the seasons, broadcasts are available every day throughout the year. Reception is not affected by rain, wind, or fog. Programmes transmitted daily are arranged with a view to catering for all tastes as much as possible. Addresses on most topics of interest to children, women, and men respectively, are broadcast at regular hours. In addition, songs, instrumental solos, orchestra selections, dance music, entertaining lectures, speeches, weather forecasts, market reports, foreign exchange rates, time signals, and the latest news bulletins, are examples



THE BROADCASTING OF PUBLIC PERFORMANCES: OPERA TRANSMITTED THROUGH A MICROPHONE ON THE STAGE TO AN AMPLIFIER BELOW, AND THENCE BY TELEPHONE WIRES TO THE BROADCASTING STATION (POSSIBLY REMOTE) FOR DISTRIBUTION TO THOUSANDS OF LISTENERS.



THE ESSENTIAL PARTS OF A VALVE RECEIVING-SET: THE VARIOUS PIECES OF MECHANISM, AND THEIR CONNECTIONS, WHICH MUST DEAL WITH RADIO WAVES BEFORE THEY BECOME AUDIBLE.—(INSET) A DIAGRAM OF ELECTRONIC ACTION INSIDE THE VACUUM BULB.

4 called the "Grid," surrounded by a small metal cylinder called the "Plate." Filament, Grid, and Plate are supported within the glass bulb in which the valve has been exhausted. Beneath the valve are four metal legs. Two of them connect with the filament, which has to be lighted by current supplied from an electric battery. A third leg, which joins the "Grid," is for finding the last, with the increased radio waves—point which will be explained later. The fourth leg is for connecting the "Plate" with the positive terminal of a dry battery of 30 volts or more. We will return to the valve in a moment. Whilst broadcasting is in progress, the sounds made by the performance are picked up by a microphone through which an electric current is flowing. This current is perfectly steady before the performer commences to make sounds, but as soon as sounds affect the microphone the current becomes irregular and broken up, as it were, by the modulations of the various sounds produced. The "sound-current" passes along wires to other apparatus fitted with Thermionic Valves, which amplify or magnify the current until it is strong enough to impress the effect of the sound modulations into the powerful electrical oscillations which are supplied by the transmitting aerial, and shot off in all directions until they strike the innumerable aerials of the public at large. Whilst travelling through space the waves oscillate at a frequency of several thousand times each second. A single copper wire, stretched from a convenient height and distance from one's house, will pick up the waves and convey them to a broadcast receiving-set installed in any room. In homes near a broadcasting station, an "indoor aerial" may be used even with a crystal receiving-set. Before the broadcast performance can be heard, the waves must be tuned to the wave-length of the broadcast station. On a simple receiving-set tuning may be done by: (1) sliding a knob across a coil wound with many turns of wire; (2) by a variometer consisting of two coils, one rotating within the other; (3) by a coil of wire tuned by two switches, the first having contact studs connected at every tenth part of the coil of wire, and the second having

ten studs connecting every wire of the last ten turns; (4) by a small coil of wire used in conjunction with a "variable condenser," the latter being a series of semi-circular metal plates which are rotated and sandwiched more or less, as necessary, between a set of fixed metal plates. With crystal receiving-sets, "detection" of the radio waves is accomplished by a fine wire with its point in contact with a small mineral such as "galena," "silicon," "herzite," "talite," and others, any of which are obtainable at radio stores for about one shilling per specimen. A crystal detector is constructed to allow "movement" of the "cat whisker" wire point over the surface of the mineral until a spot is found which produces the loudest sounds in the telephones.—(CONTINUED ON PAGE 84a)

THE WORLD OF WOMEN.

LADIES accompanying the Premiers and Delegates from the Overseas Dominions saw the spacious and luxurious interior of a woman's club at the Victoria League reception held there to meet them. The rooms of the Ladies' Imperial Club, large as they are in their new house, 69, Grosvenor Street, were crowded. A string band played, but the music of their own voices was all the sound most of the guests heard. The Duchess of Devonshire, in grey, was chatting gaily to friends. Mrs. Stanley Baldwin's progress through the rooms was interrupted often by those anxious for a few words with a wonderfully popular wife of a Prime Minister. The Marchioness of Winchester was there, and Hariot Marchioness of Dufferin and Ava, together with many more men and women of light and leading, to do honour to our relatives from overseas.

What do the domestic servants think of the recommendations for their Charter? So far as one's limited experience goes, not much. When the training at twelve begins, what guarantee is there that the girl will really enter domestic service? Later, she can do as she likes. Where and how is she to be trained? Inspection of Registry Offices is, they think, quite right; there are, in their opinion, offices where strange tricks are played on employers and employed. A marriage portion or a pension seems to them very nice, but who is to pay it? If the employers, all engaged girls will be dismissed, also all maids approaching any age which might be put down as fifty-five. If the Government, then the vast number of the population will not be able to afford domestic help at all, for there will be more taxes.

From the householder's point of view, the recommendation in the proposed domestic servants' charter that employers and employed—the word mistress is taboo—in certain areas should meet and arrange together the best conditions for domestic helps is unworkable. Those would be meetings! No conditions would suit two households; none would suit two domestic staffs. It is quite likely that these meetings would be as acrimonious as the feline meetings in real areas sound. The truth of the matter of service in houses is as it always was—good employers get good employed. Those whose lives are given up to enjoyment will have a staff that wants much the same. Those who look after their houses, treat their girls as friends, and really consider them will be in the future, as they have been in the past, well served; and this is true of large as of small households.

Who wouldn't have what Miss Muriel Lester has to her credit? Who would have worked for twenty-one years in a densely populated and very poor district like Poplar in running children's play-hours clubs? No one much out of the district heard or knew of this work, save the seniors of her old school, St. Leonards, at St. Andrews, Fife, who used to send her just a little money every year until all their financial help was

There are many stories, all of them charming, about the visit of Lord Renfrew to the E.P. Ranch in the Far West of Canada. One which makes Canadian Press-women see red is the way a colleague from New York, in sporting parlance, "wiped their eyes." Presumably a good-looking lady, and well turned out in green—than which she herself was evidently less verdant—she found herself near a

member of Lord Renfrew's party at a dance. Promptly she became lost for want of a light for her cigarette. A courteous Englishman supplied the need, and, finding the lady interesting, danced with her. She desired to stop in the immediate neighbourhood of Lord Renfrew, who also danced with her. Again and yet again he danced with her. Doubtless also he talked with her, and her story was really an interesting one to all but her Canadian sisters of the pen, who declared that she was a chambermaid!

If Princess Alice and the Earl of Athlone are as successful as Governor-General and first lady in South Africa as they proved as salespeople at the bazaar last week for the Royal Waterloo Hospital for Children and Women, which was held in the Persian Court of Sir John and Lady Bland-Sutton's house in Brook Street, then South Africa will have great reason for satisfaction. Princess Beatrice appeared in the character of buyer, and the fair was a great success, due in large measure to the pleasant ways and good looks and cheeriness of her Royal Highness and the Queen's younger brother.

The Prime Minister has one fine asset in his hard life and great responsibility in Mrs. Stanley Baldwin, who is not only a sympathetic and magnetic personality, but a capital hostess. Her "At Home" for the ladies with the Overseas Premiers was of a nature of kindly and simple hospitality which was specially appreciated. The Duchess of Devonshire was there, looking very nice in black, wearing lovely pearls and a black hat with grey-blue and purple shaded ostrich feathers; so were the Marchioness of Salisbury, Lady Worthington Evans, Lady Swaythling (looking about twenty-one), Mrs. Neville Chamberlain (handsome and well dressed as usual), Florence Lady Garvagh, bright Mrs. Amery, and many more. Mrs. Baldwin, her daughters (Mrs. Monro and Miss Baldwin) flitted from group to group, saw that all were chatting and having a nice, comfortable time; and the ladies from over the seas saw the English Prime Minister's house at its brightest and best.—A. E. L.



Handsome panellings of metal tissue have been chosen by Marshall and Snelgrove to decorate this distinctive tea-gown of black satin.

required for other work, until a nice new house, built by and given to her by her eighty-five-year-old father, was opened quite recently by Mr. H. G. Wells. Miss Lester lived beside her work in a small commonplace-looking house. She opened up for hundreds of little ones happy ways and pleasant paths in the midst of sordid and miserable surroundings; and so long life to her and her pretty new club house with its white walls and green shutters! Happiness we need not wish her—it is sure to be hers.

There was a great congregation in St. Margaret's Church, Westminster, for the wedding of the Hon. John Mulholland and the Hon. Olivia Harcourt. The point about the wedding was the really happy bridal atmosphere. Everyone seemed so cheery, from the smallest bridesmaid to the tallest usher. Princess Bibesco, who walked slowly and with the aid of a stick, was as cheery as anyone, and is recovering from the result of her accident. Mr. and Mrs. Asquith smiled on everyone; someone said that the old political war-horses smelt a new chance of battle, and were exhilarated thereby. The bridegroom and the bride were just unaffectedly and openly a really happy couple; and the long chinchilla coats worn by Viscountess Harcourt and by Mrs. George Keppel assured us all that there was still *some* money in the country.

The man who thought Mah Jongh was a new forcible expression and hurled it at a friend in that connection was amazed when that friend replied, "All right, old man; I'm for it. What day's your party?" The Mah Jongh game has caught on to such an extent that sets for playing it are included in the best wedding presents. Best in this sense means those given with a real wish to please. In addition to somewhat costly sets, good brain and concentrative power is required to enjoy the game, which is one that will appeal to so-called high-brows. Those who prefer to give their bodies leisurely exercise to working their head-pieces hard will still prefer to dance. Those who use their heads at business will have every excuse for preferring dancing. For brainy people with nothing to do, Mah Jongh by all means.



Graceful lines and draperies are united in this frock of black satin beauté, veiled with jetted net, the sleeves being of marquisette hemmed with satin. It must be placed to the credit of Debenham and Freebody, Wigmore Street, W.



Black georgette embroidered with Persian colourings fashions this graceful tea-gown, for which Marshall and Snelgrove, Oxford Street, W., are responsible.

Born 1820—Still going Strong!



LITERARY SPIRIT SERIES NO. 3.

"NEW INN." Gloucester—one of the finest remaining examples of the old galleried inn. Was built by John Twynning—of the great abbey—to accommodate pilgrims to the tomb of King Edward II, and has housed travellers continuously for four and a half centuries.

Shade of
Old-time Ostler:

"It is a pleasure to look after your luggage, Sir;
I hope it contains the 'goods,' and that the
cork won't come out—till I am with you."

Fashions and Fancies.

Some Fascinating Tea-Gowns.

There are many people who labour under the delusion that the tea-gown is a filmy garment which can never be worn outside one's own house. This is quite a mistake; the modern tea-gown, on the contrary, is a delightful affair which can be worn anywhere, on almost every occasion. The trio pictured on page 858 illustrate very decisively the many rôles which can be played by this useful garment. The "Antenia" model on the left, of black georgette beautifully embroidered with beads of Persian colourings, is sojourning in the tea-gown department of Messrs. Marshall and Snelgrove, Oxford Street, W., in company with the

"Roxane," pictured on the top, which is expressed in black satin beauté with handsome paneling of metal tissue. The finishing touch is supplied by the long metal tissue fringe which bestows the fashionable cape effect at the back. Another graceful design to be found in these salons is a frock of soft satin, obtainable in all colours, boasting an apron front tying with a long sash at the back. The hanging *moyennage* sleeves add a distinctive note, and the price is only 84s. A design of the new chasuble persuasion, which it is whispered in Paris will become a favourite vogue this winter, is present in a gown of chiffon velvet, trimmed with fur, and effectively moulded to the figure on either side by hanging bows. The price is £5 19s. 6d., and many different colourings are available. A deep berthe of ivory lace decorates another frock of chiffon velvet, which fastens the whole way down the front with tiny buttons of the same material. By the way, the adjacent department is the temporary home of a thoroughly cosy reading or dressing jacket of vieux-rose chiffon velvet, lined throughout with white fur.

Facings of silver glacé kid add a distinctive note to these Mayflowa shoes of silver linsel.

tops is priced at 45s., a similar alliance appearing in a one-bar design which is obtainable for the same

Fashionable Shoes. Englishwomen are famous all over the world for their unerring taste in the matter of foot-wear, and not a little of this reputation is due to Abbotts, the well-known shoe specialists, whose many branches include salons at 58, Regent Street, W. They are responsible for the inimitable Mayflowa shoes, whose graceful lines and distinctive designs are apparent in the quartet pictured on this page. The fashionable one-bar style is obtainable in many different varieties; in nigger glacé or suède of several shades the price is 19s. 9d., and a two-strap model with the new Paris Louis XV.

heels may be secured for the same amount. A novel and very effective mode of decoration appears in a model of patent leather, ornamented with black suède facings, or, conversely, it may be expressed in suède faced with glacé of the same colouring.

The price is 35s. Naturally, many of the latest designs introduce the much-favoured lizard skin. The "saddle" shoe is built of this attractive medium with a band of grey suède across the front, and the same idea may be carried out in crocodile and suède. An effective and practical lace-up model in patent leather with lizard

price. In the domain of sports shoes are included the practical strap-brogues pictured below. They are expressed in tan willow calf, and are available for 32s. 6d. Designed with one strap and a distinctive buckle, the price is 39s. 11d., and, completed with a sole of pure plantation crêpe rubber, they may be procured for 30s. Really excellent for country wear is a model boasting medium heels, expressed in black box calf, tan willow, or glacé kid, and fitted with double-wear dri-ped soles. Moreover, astonishing though it may seem, the price is only 16s. 9d.! An illustrated catalogue giving full particulars of the many Mayflowa designs will be sent gratis and post free on application to all who mention the name of this paper.

Novelties of the Week.

Evening bags of the fashionable metal brocade, large enough to contain handkerchief, powder-puff,

and purse, are obtainable for 5s. 11d. They are lined throughout with taffeta, and are also available in black moiré, embroidered with white beads. Another novel accessory is a small torch for the hand-bag, price 10s. 9d., which takes up little space, and saves unnecessary fumbling for keys, etc., in the dark. The name and address of the firm where these may be obtained will be gladly given on application to this paper.

Economical Lighting for Country Houses.

The adequate illumination of large old houses, with their winding staircases and elu-



Black satin faced with gold makes these Mayflowa shoes, sponsored by Abbott's, 58, Regent Street, W.

Extremely practical for country wear are these well-built Mayflowa brogues in tan willow calf.



Extremely practical for country wear are these well-built Mayflowa brogues in tan willow calf.

Prince's Plate Spoons & Forks—Last a Lifetime

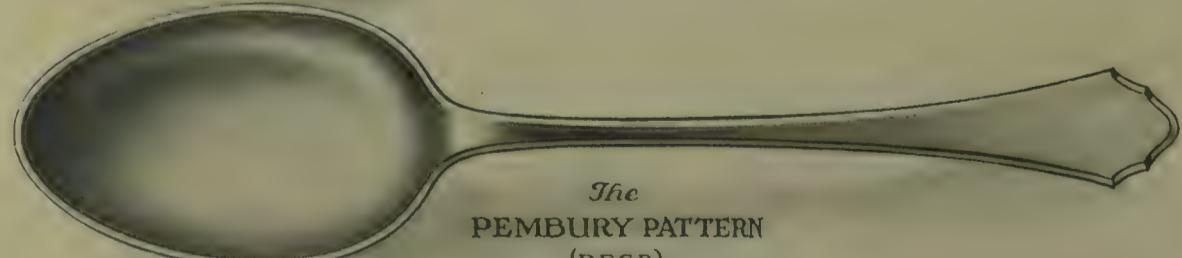
Prince's Plate Spoons and Forks are Triple Silver Plated by Mappin & Webb's special process; they have a world-wide reputation for beauty of design and lifelong service.

Prince's Plate Spoons and Forks will especially appeal to those who appreciate the economy of quality—of paying a little more at first, and saving a great deal in the end.

Prices, Full Particulars & Illustrated Catalogues—post free



*The
RAT TAIL PATTERN*



*The
PEMBURY PATTERN
(REGD.)*



*The
LOUIS XVI PATTERN
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Prestige!

THE prestige "Red Tape" Whisky is attaining everywhere by its unvarying luxuriousness, makes it the natural selection of men who know the real attributes of fine Whisky.

"Red Tape" REGD. The Whisky

Only in "Red Tape" do you get that distinctly rare flavour originated by its Sole Proprietors.

BAIRD - TAYLOR BROS.,
GLASGOW,
SCOTLAND

By-gone London.
Priory of St Mary Overy, 1700.



An Attractive Offer

The fame of 'Harrods Quality' has its foundation in a rigid adherence to standards of workmanship and materials unusually high.

The offer of the case illustrated above provides an opportunity to secure a fine example of that 'Harrods Quality' at a price that is lower—owing to skilled buying—than is possible anywhere else.

MAN'S FITTED DRESSING CASE. Fine quality unbuffed Hide Case, lined leather. Completely fitted Silver-topped bottles, African Ivory brushes (heavy concave pattern), Auto-strop Razor, blotter, strut mirror, instrument board and ivory shoe-lift and hook. Size 24 by 16 by 8 ins. 22 Gns.

HARRODS

HARRODS LTD

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The new front of the Café Royal will be completed in the spring. Meanwhile nothing is changed within, where the same perfect cuisine will be found in the same congenial surroundings.



Armistice Night at the Café Royal

The celebrations at this famous restaurant will be of the merriest and the most distinguished. One will be in such good company.

A special Gala Dinner has been arranged, and the festivities will continue up to

two in the morning. There will be gifts and surprises. The cost of the Dinner and the Revels—everything except wines and cigars—is 25s. on the First Floor and 15s. 6d. on the Ground Floor. It is wise to book a table now. (Telephone: Gerrard 1225)

CAFÉ ROYAL

68 REGENT STREET, W.1
The Temporary Entrance is in Air Street

THE PLAYHOUSES.

"FLEDGLINGS" AT THE PLAYBOX.

THE latest Playbox production at the St. Martin's introduces to London a very interesting play by a Frenchman, Paul Gerald, on a theme which might be expressed in the terms, "when the fledglings leave the nest." Here we have reflected for us the shock and dismay of parents who, wrapped up as they have been in their children, boy and girl, find them one fine day both taking wing and leaving their elders to face the prospect of home broken up and a solitude *deux*. The father, pining for the kisses of his daughter, sees her, on her return from her honeymoon, preoccupied about her flat, greedily appropriating this or that comfort from the parental nest, and having not a thought for his loneliness. The mother is not only troubled by the discovery that her nineteen-year-old son takes his confidences elsewhere, but suffers the additional mortification of learning that he has been the lover of her dearest woman friend. As individuals, you feel that these characters are realistically enough sketched, and in a variety of clever touches you are shown without partiality the different standpoints of youth and age. The one thing wrong with the play is that it is worked out with too mathematical a rigidity; the pattern does not allow sufficiently for the irregularities of the rhythm of life. When M. Gerald, rightly praising the adaptation of his translator, Marguerite Rea, apologised for "Fledglings" as a work too overcast with the melancholy of youth, he was not quite fair to his past; the play's weakness is stiffness of logic, rather than pessimism of outlook, and it contains a welcome amount of promise. Mlle. Scialtie, as the lonely woman who has let herself grow too fond of her friend's boy, and Mr. Robert Harris, as that boy in revolt against home restraints, score most distinctly. Miss Mary Jerrold always has charm, but makes the mother rather too monotonously lachrymose and plaintive; while Miss

Hermione Baddeley, so good in "The Likes of Her," misreads the part of Jeanne, and credits the young bridesmaid with traits of under-breeding for which she has no warrant.

MR. DONALD CALTHROP'S BEAUTIFUL PRODUCTION OF "TWELFTH NIGHT."

"Twelfth Night" has been known to battle successfully against the handicaps of poor acting and a dead weight of spectacle. But because before now

are a model of the way in which the artist as producer can unobtrusively help the play; and the company is made up of accomplished players who realise the music of so much of the verse and the jollity of so much of the humour. The Viola of Miss Dorothy Cheston gets nearly all an actress can get out of the magical lines. The Olivia of Miss Viola Tree atones for some faulty rhythms by realising better than have most Olivias both the languishing moods and the dignity of this stately *amoureuse*. Mr. Cellier's genial Toby Belch is but just behind the whimsically fatuous Aguecheek of Mr. Nicholas Hannon; Mr. Balio Holloway's splendidly rotund Malvolio only needs a quicker delivery to rank with the big renderings of the part; and Miss Sydney Fairbrother adapts herself admirably to Shakespearean surroundings.

"THREE BIRDS," AT THE CRITERION.

Judged by the standard he himself has set, compared with earlier plays of his, which had ideas and movement in them as well as satire, Mr. Maltby's "Three Birds" is very slight stuff. Set, however, by the side of far too many modern farces, it shines, despite the shabby array of characters it assembles. We know them, these Sir Thomases and Sir Ralphs, newly knighted stockbrokers, and the ex-chorus girls whom they make their wives or companions; and Mr. Maltby is so busy sketching his raffish crew that he has scarcely time to write a story round them. He is content with making his Lady Parsons and her woman-friend and her housemaid all indulge in a dead set at one of those bashful young undergraduates who had, one thought, died ages ago in the chapters of "Verdant Green." Apart from that,

there is no movement in his piece, and his vulgarians are led on again and again to go through their paces and their patter with very little variation. Mr. Maltby himself and Miss Mabel Sealby are in the cast, but Mr. Leslie Perrins, with his study of bashfulness, has the fattest rôle, and is excellent in it.



A MEMBER OF "THE ILLUSTRATED LONDON NEWS" PRINTING STAFF REWARDED FOR A HEROIC ACT: FRANCIS BEKEN RECEIVING A ROYAL HUMANE SOCIETY CERTIFICATE, WITH A CHEQUE AND WATCH, FOR SAVING A BOY FROM DROWNING IN THE THAMES. Francis Beken, who is a member of the printing staff of this paper, recently saved a boy from drowning in the Thames, diving in three times until the rescue was effected. After his brave act Beken modestly disappeared, and it was only by searching enquiries that the police traced him. Our photograph shows the Mayor of Battersea, Councillor F. C. R. Douglas, J.P., presenting him with a certificate of the Royal Humane Society, together with a cheque and a watch. In the centre is Sub-Divisional Inspector Varney.—[Photograph by Topical.]

its poetry and fun and beauty have triumphed against odds, that is no reason why it should not have the benefit of tasteful *décor*, sympathetic elocution, and spirited acting, and it secures all these advantages in Mr. Donald Calthrop's gallant enterprise at the Kingsway. Mr. Norman Wilkinson's designs and setting

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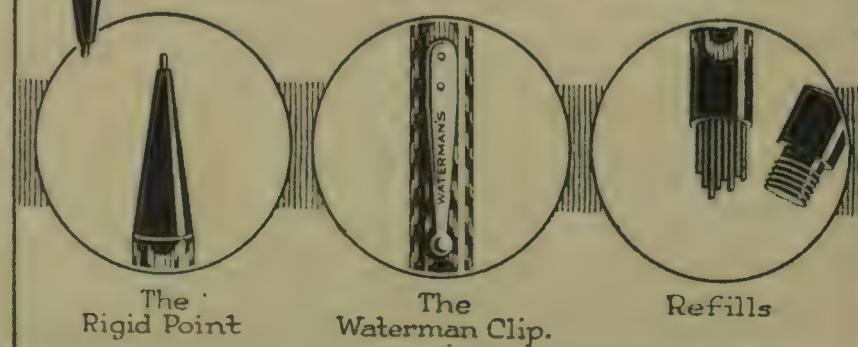
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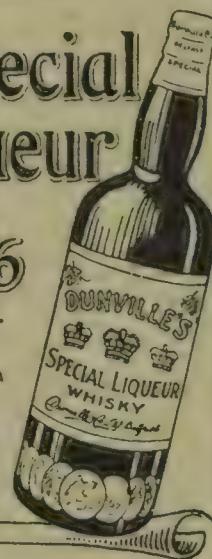
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BROADCASTING.

(Continued from page 857.)

A BETTER term for "detection," which takes place at the spot where the cat-whisker point touches the crystal, is "rectification," as the function performed is that of rectifying or changing radio waves, which oscillate to and fro, into an electric current flowing in



LOCAL BROADCASTS RECEIVED WITHOUT AN AERIAL:
THE ETHOPHONE V. RECEIVING-SET.

For those who live in flats or other residences close to a broadcasting station, the "Ethophone V." will receive broadcasts by simply connecting a wire to a water-pipe, an aerial wire being unnecessary. At fifteen or twenty miles distance a single wire aerial stretched across a room will give good results. With an outdoor aerial, the instrument will receive stations 100-150 miles or more away.

Photograph by Courtesy of Burndept, Ltd.

one direction only. The latter state is necessary before the telephones will deliver to our ears a copy of the original sounds which are being broadcast. Crystal sets are cheap to buy and cost nothing to maintain, but their range of reception is limited to about thirty miles from the nearest broadcasting station. When "simultaneous broadcasting" is in progress, however, a crystal set will receive long-distance broadcasts relayed through the medium of the local station. For example, supposing Aberdeen is broadcasting a special programme, it is possible for crystal sets within thirty miles of the Bournemouth Broadcasting Station, or any of the other broadcasting stations, to receive Aberdeen as clearly as the local station is usually received.

All the broadcasting stations are connected together by ordinary telephone wires which will carry

a performance at any one station to each of the others, where the telephone currents are converted into radio waves for transmission simultaneously to localities served by the respective stations. In a receiving-set which employs a "valve"—referred to earlier in this article—the valve serves as the "detector" of radio waves, but performs with greater certainty than a crystal detector, and will receive from greater distances. In addition to its use as a detector, a valve will act as a magnifier of weak radio waves *before* detection takes place by a companion valve. A third valve will magnify received currents *after* detection; and a fourth will increase magnification still further and cause broadcast music or speech to issue with great volume from a loud-speaking device.

Our pictorial diagram of a valve receiving-set, on another page, shows how the valve is connected as a detector. It will be seen that the "grid" is wired to the "aerial" terminal of the tuning coil. The "grid" is affected, therefore, by the incoming radio waves which oscillate to and fro several hundred thousand times each second. The "filament" is connected to a lighting battery, also to the "earth" wire, and to one of the telephone leads. Another wire connects the "plate" to the "positive" end of a high-voltage battery—thirty to sixty volts. This may consist of a number of pocket-lamp batteries connected together. The negative end of this battery is joined to the remaining telephone lead. Such arrangement forms a circuit which is broken by the gap between filament and plate when the filament is not alight. When alight, the "filament"

throws off "electrons," and these are attracted to the plate. They form an invisible connecting medium between filament and plate, allowing electric current to flow from the high-voltage battery to the plate, across the gap to the filament, and through the telephone to the battery again. In this state the current is a steady one, flowing in one direction only. During reception of broadcasts, the incoming radio waves, which are vibrating at enormous speed, first positive then negative, reach the "grid." At one fraction of an instant, whilst the "grid" is *positive*, electrons rush to the plate, but they are retarded when the "grid" is *negative*. It is in this way that the valve "detects" or changes the rapidly alternating radio waves into a direct or continuous flow of weak current, which affects the electron stream.

The weak current varies in intensity because of the fluctuating impulses created by the microphone

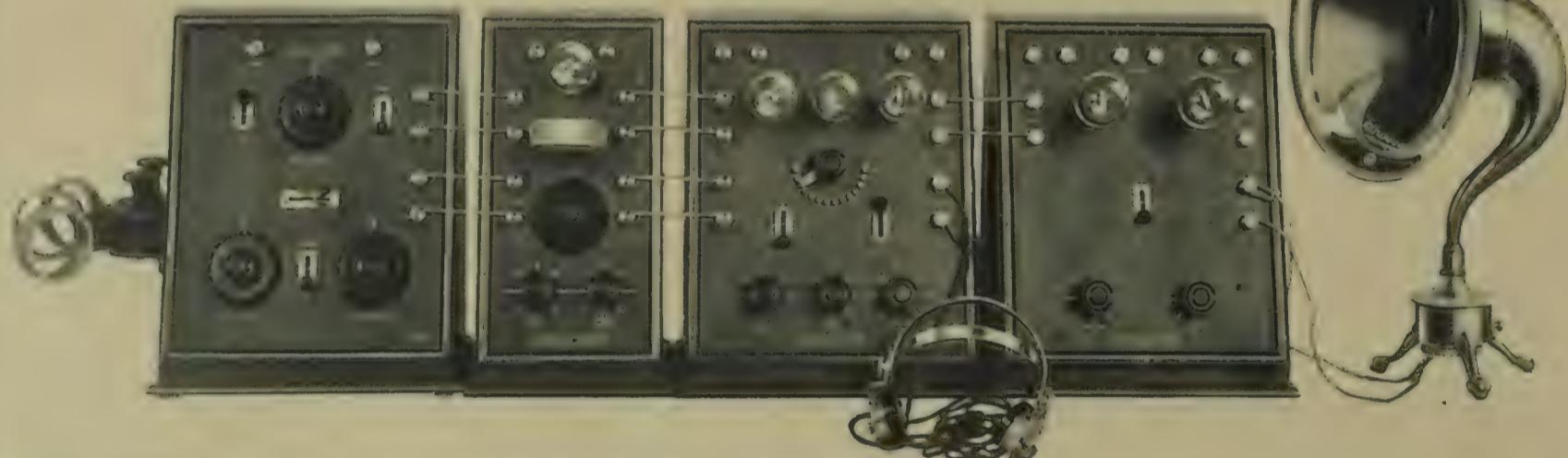
(Continued overleaf.)



HOW BROADCASTS INTEREST THE PUBLIC: A RADIO AUDIENCE.

To foster interest in broadcasting, many enterprising radio dealers invite the public to hear the entertainment free of charge. Our photograph shows a typical suburban audience listening to a special performance from "2LO," the London Broadcasting Station.

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BURNDEPT cater for all requirements, from the Ethophone Junior Crystal Receiver, illustrated on the left, costing under four pounds, to the wonderful set of apparatus shewn above, costing over a hundred guineas, and which has received Broadcast from New York on a Loud Speaker.

All Burndept Apparatus is sent out with a printed guarantee, and Burndept Service goes with the instruments. A special Service Department is in being to deal with all queries and to see that our friends get the best out of their apparatus. Burndept Apparatus may be a little dearer than most, but it is a little better than most. Compare it, both inside and out. We invite you to write for a free copy of our new 88-page catalogue, the finest yet produced in this country.

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LOUD SPEAKING EQUIPMENTS
Made by the makers of over half the World's Telephones

True
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tone

[Continued.]

which caught the sounds performed at the broadcasting station. The detected weak current with its fluctuations causes a greater flow of battery current through the receiving telephones, making their diaphragms vibrate in sympathy with the magnified current

When amplification is required from a crystal set, two batteries are necessary to work the amplifying unit—one to light the filament, and the other to provide the plate current. If it is desired to add amplification to a single valve receiving-set, the two batteries which are already serving the first valve will be sufficient for both valves when connected properly.

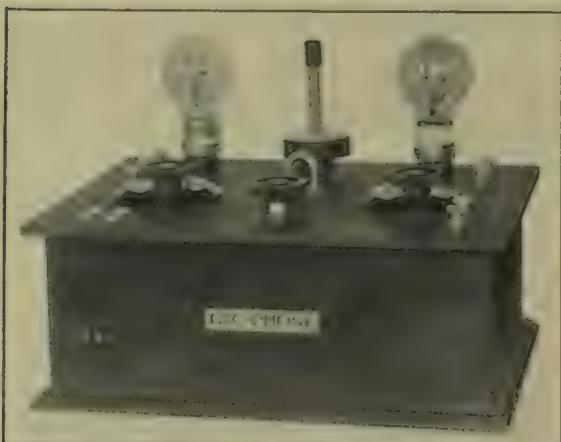
fitted together by reference to clear instructions and drawings supplied with the set.

Whether a receiving-set is purchased complete or built up at home, it is necessary to obtain a license, costing ten or fifteen shillings yearly, obtainable from any head post-office. Readers who can make it

This graph shows variations in an electric current when sound-vibrations of the French word "Jour" affected a microphone controlling the current. The English "day" would cause variations in the current quite different from those above. Broadcasting might be explained by stating that sound-vibrations cause current-vibrations, which the broadcasting stations transmit through space in the form of vibrations, radio waves. These are converted by suitable receiving apparatus into current-vibrations which cause the telephones to reproduce the broadcast sounds.

Drawing by Courtesy of "L'Illustration."

fluctuations, thus rendering audible the original sounds. By amplification of the current which has been sufficient hitherto to work the telephones of a crystal set or a valve set, a number of people may hear broadcasts from a loud-speaker horn. For this purpose, the telephones are disconnected from their terminals, to which a pair of wires are connected, and run to the amplifying unit. This includes a valve and a transformer as its chief components.



AVAILABLE COMPLETE OR FOR HOME ASSEMBLY: A "GECOPHONE" TWO-VALVE BROADCAST RECEIVER. This set, and a four-valve cabinet-de-luxe and other "Gecophone" novelties, are on view at the All-British Wireless Exhibition.

Photograph by Courtesy of General Electric Company, Ltd.

its bigger fluctuations to flow through the telephones or a loud-speaker. The process may be repeated through additional valves and transformers until the volume of sound is great enough to fill a public hall.

The question of what type of receiving apparatus will be most suitable for a home depends upon individual circumstances. If the home is within thirty miles from the nearest broadcasting station, and reception is required for one or two persons only, a crystal set will give satisfaction. Reliable sets, complete with telephones, aerial wire, and insulators, may be obtained from first-class makers for three or four guineas upwards. A two-valve set, with the valves functioning as "high-frequency amplifier" and "detector" respectively, will receive broadcasts at good strength when the home is situated fifty miles or more from any of the broadcasting stations. A set with four valves, two of which amplify after detection, should bring in most broadcasts strong enough to work a loud-speaker, even in a home far away from a broadcasting station. Valves may be lighted by a four or six volts accumulator, which must be recharged with electricity every two or three weeks. If "Dull Emitter" valves are used, an accumulator is unnecessary, as a half-crown dry battery will provide sufficient current for the filament, enabling the set to work for a considerable number of hours before a new battery becomes necessary. For those who feel disposed to construct a receiving-set at home, complete sets of parts are obtainable ready for assembly with the aid of a screw-driver and a pair of pliers. Such construction requires no technical knowledge by the assembler, as all parts and wiring may be

FOR BROADCAST RECEPTION WITH A LOUD-SPEAKER: A "WECONOMY" SET WITH DOUBLE AMPLIFICATION.

Two "Dull Emitter" valves are combined with the crystal detector and tuning coil of this set, and enable local broadcasts to be heard from a loud-speaker. Inset is a "Wecovalve" which is lighted by a small dry battery—an accumulator being unnecessary.

Photograph by Courtesy of Western Electric Co., Ltd.

convenient to visit the All British Wireless Exhibition at White City, Shepherd's Bush, London—November 8 to 21—will find there much to interest them. In addition to special broadcast demonstrations, all the latest achievements in radio-telephony apparatus will be on view, illustrating the remarkable progress made since broadcasting commenced.—W. H. S.



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THE rapidly-growing popularity of Broadcasting is due in no small measure to the remarkable efficiency of GECOPHONE WIRELESS SETS.

GECOPHONE Wireless Sets are characterised by extreme simplicity, ease of operation, and remarkable efficiency. They ensure the best possible reception of broadcasted items—regularly—at either long or short distances.

An Enniskillen user writes: "I can get ALL Broadcasting Stations in Great Britain on your 2-Valve Gecophone Set at Enniskillen. There is nothing freakish about these results, as I can rely on getting a satisfactory show every night."—Colin T. Methuen, Enniskillen.

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CHRONICLE OF THE CAR.

Some Show Reflections.

Even yet it is rather early to state definitely the conclusions arrived at from a study of the trend manifested by the Motor Show. There is so much that requires dissection and examination that it is a matter of some little time really to gather where we stand and in what direction we are going. Of course, the main feature was the progress made by four-wheel braking, which I confess has gone much farther than I imagined was the case. I am still of opinion that much research and experiment will have to be undertaken before four-wheel braking can be said to have definitely established itself as an integral part of automobile design. It has certainly arrived, and I believe it has come to stay, but I do not think it is perfect yet, if we possibly except one or two examples in which experiment has extended over a fair number of years. For instance, Delage had the wisdom to "corner" the services of M. Perrot, the pioneer of successful four-wheel braking as exemplified in the Argyll of ten or more years ago, and, consequently, has perfected his system to a point when it may be adjudged not only practical but safe. This is but one example out of several that might be mentioned; but the success of a few does not by any means connote equal success on the part of others.

Not the least significant indication of the progress of which I have spoken lies in the fact that suddenly, a day or two before the opening of the show, Rolls-Royce announced the adoption of front-wheel brakes. We may be perfectly certain that before taking this step they had completely satisfied themselves on every point connected with design and application. They have far too high a reputation to maintain to take the slightest risk, and when Rolls-Royce say it is right then we know it is. But, again, one is left with the open mind, because it is



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not everybody who has the equipment and facilities for experiment that Rolls-Royce have at their command. It is all very interesting, and I shall watch developments keenly.

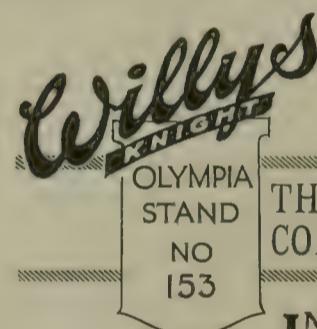
Engine Developments.

The chief point of interest in connection with engine design seems to be the increasing tendency towards overhead valves. Not only so, but there is a distinct movement towards the adoption of racing practice by the use of two cam-shafts for valve operation. The overhead-valve drive through duplicate cam-shafts, with the valves set diagonally in the head, has a great deal to recommend it from the point of view of efficiency. It enables larger valves to be used with a smaller lift, and therefore less wear and noise, and I doubt not that production can be cheapened somewhat. In any case, what the designer is striving for is efficiency, and, within limits—narrow limits, it may be—cost cannot be allowed to interfere. It is not inopportune to remark once more that we owe this development to racing, and to racing alone.

The two-stroke motor does not seem to have made a great deal of headway, yet I have always believed, and do now, that it can be very highly developed. Most of the difficulties hitherto encountered have been in connection with getting a full charge of gas into the cylinders practically coincidentally with scavenging out the exhaust.

It has to be remembered that in the two-stroke motor there is an explosion every revolution, and, therefore, exhaust and induction take place during the period of a single travel of the piston from top to bottom of the cylinder. Obviously, in terms of time alone, only half the period of induction is available in comparison with the operation of a four-stroke engine, and the problem of getting the explosive charge in is correspondingly complicated.

[Continued overleaf.]



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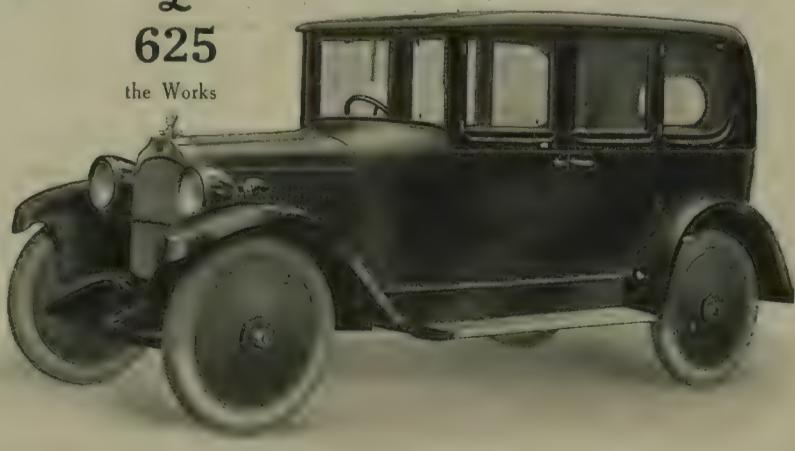
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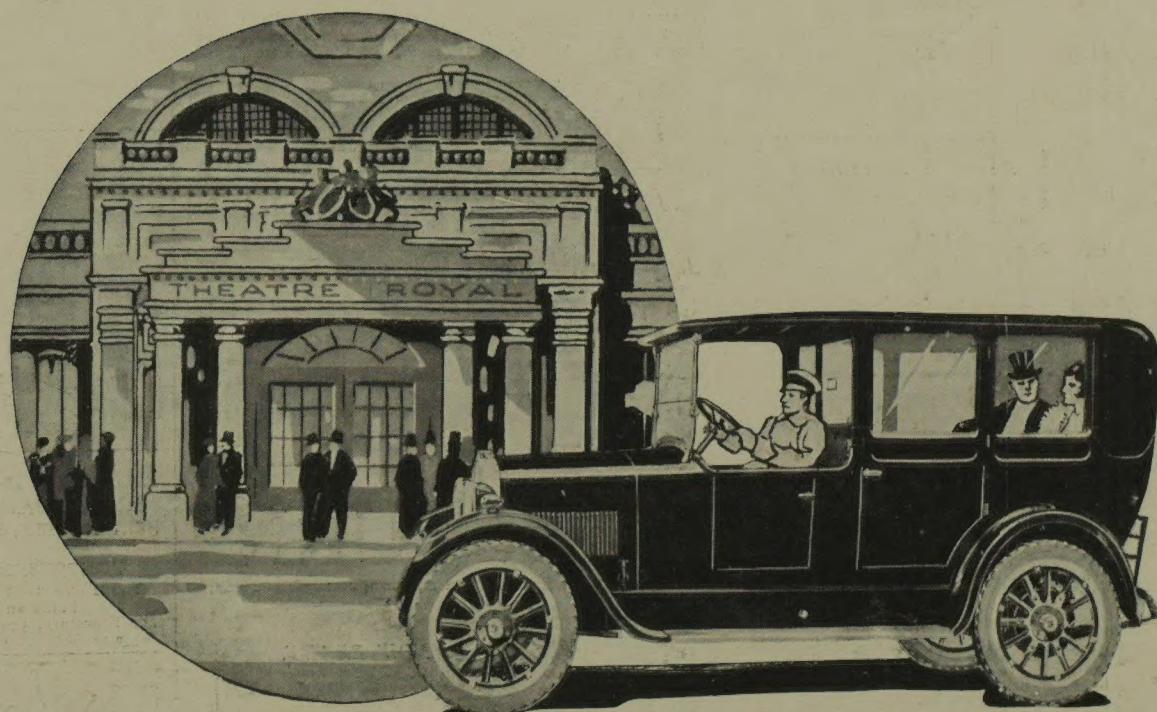


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Continued.]

How the Super-Charger Helps.

I very much incline to the opinion that the super-charger, of which we have heard so much in connection with racing this year, is likely to provide the solution of the two-stroke problem. There is one car in the show, the Loyd-Lord, in which the principle is manifested in a very interesting form. So far as I know, it is the only two-stroke engined car shown; there may be one or two others, but I think I am right in saying that the Loyd-Lord is the sole representative of the principle. It is a most interesting car, for which many claims are made. Whether these are all borne out in practice I cannot say of my own personal knowledge, though I hope to gain first-hand experience very shortly. I do know, however, that the people behind the car are very sound, practical engineers who have made a success of the conventional car bearing the same name, and for the moment I am content to take their word that they have overcome the main difficulties of the problem by the use of a super-charger. Manifestly, there is a far better chance of getting a full charge into the cylinders when the gas is being delivered under pressure than if natural induction is depended upon. I think the

development is one that is well worth keeping an eye upon.

There is no indication that the super-charger is at the moment finding favour among designers of cars of conventional construction. Racing experience has shown that super-charging actually results in a very high power-output; but it introduces mechanical and other complications the simple solution of which is not as easy as appears on the surface. My opinion, for what it is worth, is that in a very few years—five at most—we shall see the super-charger forming a part of the design of most cars of class; but there is much to be done in research and experiment in the meantime.

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In Trafalgar Square on the afternoon of Armistice Day a meeting is to be held, entitled "A Call to Righteousness," at which the speakers will include the Prime Minister of Australia, Earl Grey of Fallodon, Miss Margaret Bondfield, and the Rev. H. R. L. Sheppard, Vicar of St. Martin's-in-the-Fields. A special Armistice double number of the "St. Martin's Review," edited by Mr. Sheppard, has also been issued. It contains, besides a programme of the meeting, a number of articles by prominent writers, deplored the state of the world since the war and urging the need of Christian ideals. The contributors include Alfred Noyes, Robert Bridges (Poet Laureate), whose contribution is in prose; Dr. Nansen, Professor Gilbert Murray, Lord Lansdowne, Laurence Housman, Lady Margaret Sackville, Ian Hay, Stephen Graham, J. D. Beresford, and others. The magazine (price sixpence) can be obtained at all bookstalls and also on application to the Review Secretary, 6, St. Martin's Place, W.C.2.

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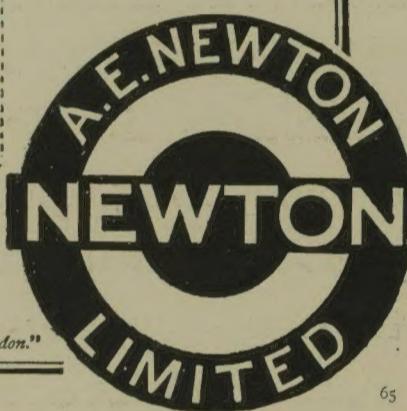
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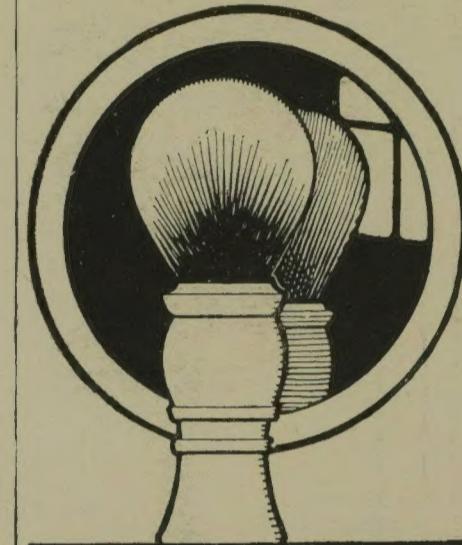
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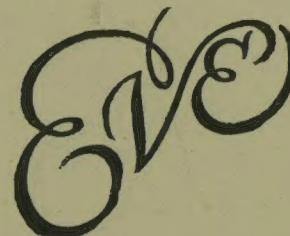
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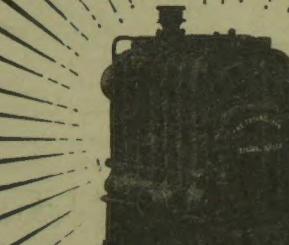
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